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NO.27 AUGUST 1985 $1.00

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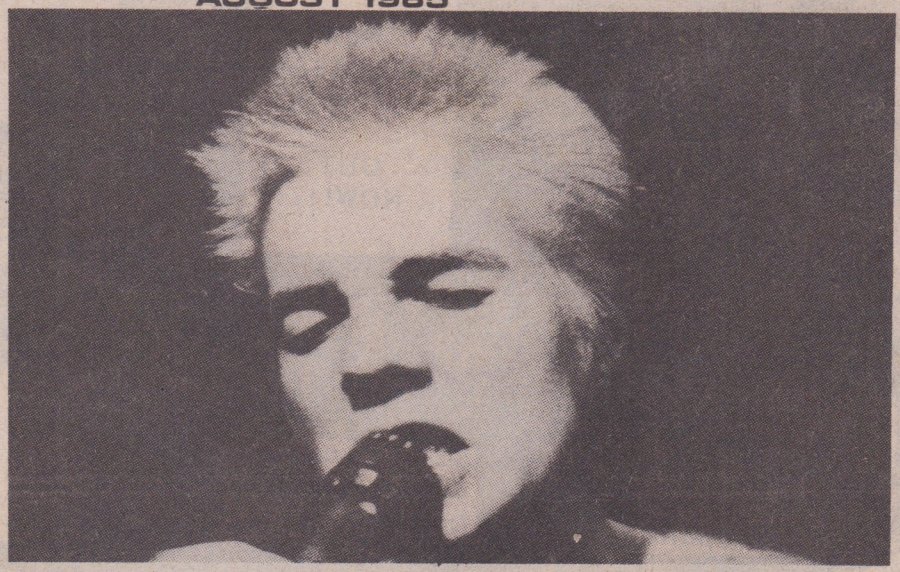

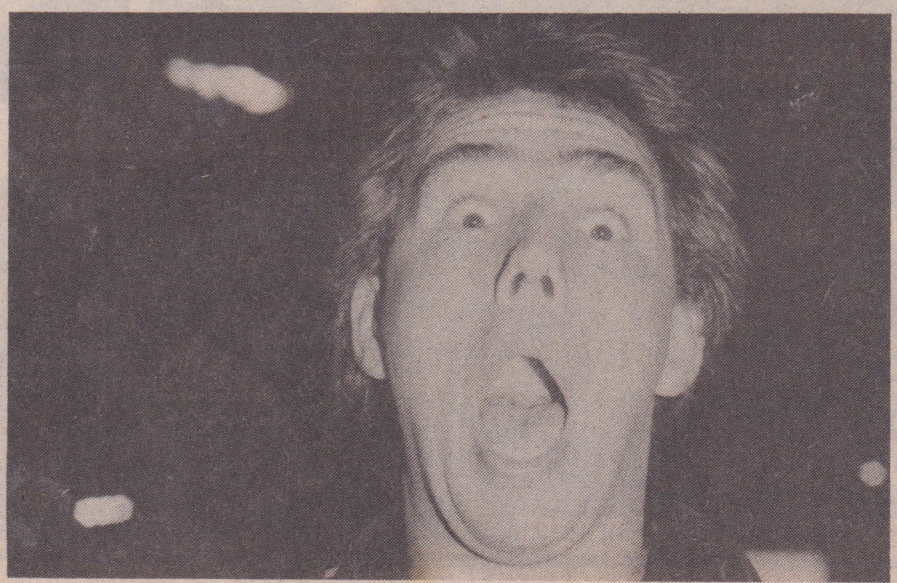

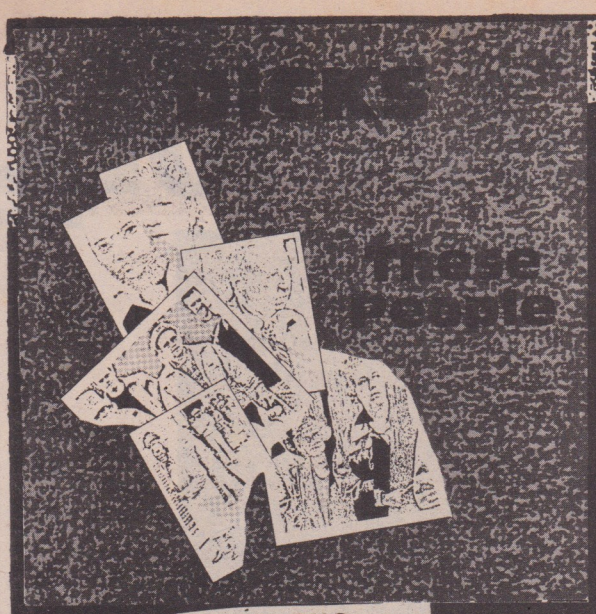

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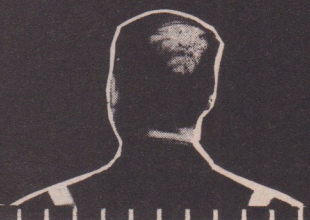

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MAXIMUMROCKNROLL

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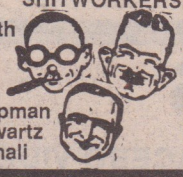

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Please continue to send all records, tapes, letters, articles, photos, etc., to:
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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

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HVY DRT-12"
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V/A-PERMANENT SCAR-split LP
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SONS OF ISHMAEL-Hayseed Hardcore-EP
UNITED MUTATION-Rainbow Person-EP
VIRUS-Dark Ages-12"
V/A-Chaos in Europe-LP
V/A-A Real Cool Time-LP

RUTH SCHWARTZ

ANTI SCRUNTI FACTION-EP
EUGENE CHADBOURNE-LP/CULT MANIAX-12"
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HONOR ROLE-Judgement Day-45
JESUS & MARY CHAIN-Vegitable Man-45
KTMK-666-LP
OLYMPIC SIDEBURNS-LP/PLAIN WRAP-LP
POWER OF SPOKEN WORD-LP
REALLY RED-LP/REPTILE HOUSE-EP
RHYTHM PIGS-EP & TP
SHOCKABILLY-Vietnam-LP/SLAUGHTER-45
MARK STEWART-Hypnotise Dreamers-LP
SPIKES-Six Sharp Cuts-12"
YO-Charm World-LP

PUSHEAD

MISFITS-Legacy of Brutality-LP
CHRIST ON PARADE-Sounds of Nature-EP
V/A-Drinking is Great-EP
AMEBIX-Arise-LP/HIRAX-Positive Violence-LP
V/A-Single Ticket to Paradise-EP
INFERNO/EXECUTE-split LP
CRYPTIC SLAUGHTER-Life in Grave-TP
SACRILEGE-Stark Reality-TP/INFERNAL NOISE-TP
CRUDE SS-Who'll Survive-EP
NEGAZIONE-Condannati-EP/ KAAOS-Nukke-EP
HYPE-Life..-LP/EXCEL-Personal Onslaught-TP
DESTRUCTION-Infernal overkill-LP
BULLDOZER-Day of Wrath-LP
PASSPORT-Running in Real Time-LP
V/A-All 24 Goed!-LP

TIM YOHANNAN

ALTERNATIVE-LP/S.A.S.-EP
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CHRONIC DISORDER-LP
DI-Ancient Artifacts-LP
MARPLOTS-5 Titel-EP
MILKSHAKES-Thee Knights of Trashe-LP
MG15-EP/CRUDE SS-EP
PLAIN WRAP-LP/GOVT ISSUE-LP
SONS OF ISHMAEL-Hayseed Hardcore-EP
SACRED DENIAL-LP
V/A-Single Ticket to Paradise-EP
V/A-NJ's Got It-LP/V/A-Real Cool Time-LP
V/A-Permanent Scar-LP/V/A-Fala-LP
V/A-Part Poopin Punk Provocations-LP
VIRUS-Dark Ages-12"

KENT JOLLY

HONOR ROLE-Judgement Day-45
CORROSION OF CONFORMITY-Animosity-LP
RITES OF SPRING-LP
SACRED DENIAL-LP
ANTI-SEEN-EP
MARGINAL MAN-Double Image-LP
DISCHARGE-Ignorance-12"
CAMPER VAN BEETHOVEN-LP
DEAD MILKMEN-Big Lizard-LP
BROKEN BONES-1985-LP
V/A-A Real Cool Time-LP
SOCIAL UNREST-SU2000-LP
V/A-Flipside #2-LP
ELECTRIC PEACE-Rest in Peace-12"
MORALLY BANKRUPT-TP

DOGTOWNF

K.T.M.K.-666-LP
FALL-Couldn't get ahead-45
EUGENE CHADBOURNE-anything, mostly live though
POWER OF SPOKEN WORD-LP
DR KNOW-Burn-EP/SOCIAL UNREST-SU2000-LP
GOVERNMENT ISSUE-Fun Never Ends-LP
NICK CAVE-First Born is Dead-LP
DICKS-These People-LP/REPTILE HOUSE-EP
SHONEN KNIFE-TP
CAMPER VAN BEETHOVEN-Telephone Free..-LP
MEATMEN-War of Superbikes-LP
CHARRED BLOSSOMS-EP
SERVICE-Zebu-EP
OLYMPIC SIDEBURNS-LP/HAPPY WORLD-LP
ROY CLARK-Thank God & Greyhound You're Gone

MARTIN & JASON/Leading Edge

7 SECONDS-Blasts From Past-EP
DRI-new LP
MARGINAL MAN-Double Image-LP
DR KNOW-Burn-EP
SUDDEN IMPACT-TP
UPRIGHT CITIZENS-new LP
INSTIGATORS-Nobody Listens Anymore-LP
RKL-Keep Laughing-LP
V/A-Flipside #2-LP
76% UNCERTAIN-new LP
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BAD BRAINS-any
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YOBS-LP
BLACK FLAG-Loose Nut-LP

JEFF BALE

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SVEA SKANDAL-Monoton-EP
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KUGS Bellingham WA 9.5FM Wed 10PM
KJHK Lawrence KS 91FM Mon Midn
KZUM Lincoln NE 99.3FM Thur 10:30PM
WZRD Chicago IL 88.3FM Sun 1PM
KCPR San Luis Obispo CA 91.3FM Sat 7PM
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WKDU Philadelphia PA 91.7FM Tues Midn
WHUS Storrs CT 91.7FM Sat 3PM
CFMU Hamilton Ont 93.3FM Mon 11PM
CKDU Halifax NS 97.5FM Mon 8PM
WKKL W. Barnstable MA call sta
KCSB Santa Barbara CA 92FM Wed 11PM
KUMD St Paul MN call station
KPFA Berkeley CA 94.1FM Tues 9PM
KFCF Fresno CA 88.1FM Tues 9PM
KHSU Arcata CA 91.5FM Thur 11:30PM
KRCL Salt Lake City UT 90.1FM 1AM

CONFLICT

Conflict in the USA 1985

Despite our previous statements on the American situation, we have come to the conclusion that it is best that we compromise at first to experience the situation firsthand, rather than accept either of the two extremes that our mail from our friends in America have suggested.

Conflict intend playing briefly in the USA in August, but we would like to point out that for any so-called anarchist band to play America is a compromise, as we have had to beg Ronnie Raygun and his hired cronies for permission to enter what he classes as his nation. We are attending one event, titled Nagasaki Nightmare, on August 9 at the Olympic Auditorium in Los Angeles, and, as you've guessed, the event is being arranged by Goldenvoice. We have heard many differing stories about Goldenvoice, and must point out that under no circumstances will we tour for them.

The event we are playing is not a Conflict gig per se, but a festival. We have insisted that the door price will be no more than $6.50 advance and $8 at the door (nb if you are asked for more, refuse to pay and ask for one of us). We have also turned down all offers of hotels, and will be looking for places to stay. The main success, we feel, is that Goldenvoice have agreed to make a donation for the "No Business As Usual" fund, and of course we will as well. This agreement is in writing!

We are also playing at The Farm in San Francisco and will be trying to play free/cheap gigs in and around Los Angeles. We are not playing New York, as no organizer would accept our door price restrictions.

As we have stated previously, we have to experience this firsthand. If we've made a mistake, tough; we'll have learned for next time.

Anarchy & Love, Conflict/London 1985

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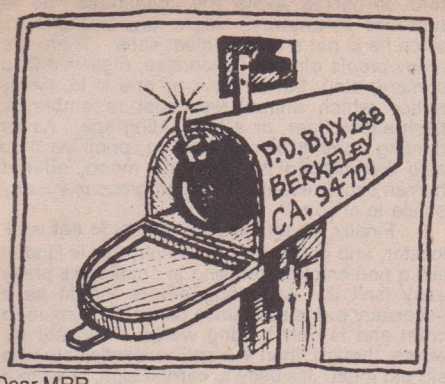


Dear MRR,

I'm very appreciative of the existence of MRR because it's one of the few truly intelligent and open magazines in this country and I usually enjoy Mykel Board, because he seems like one who spends a lot of time thinking, and that's good. Only now he has shown a certain lapse in the mental faculties. Whereas in the past writings he seemed to stand up against the stupidity of the norm, he here submitted to a John Haynism with all its little faults and misgivings so easilly. He is being whimsical and crudely light-hearted with an issue that deserves more, as it involves death. I'm trying to be diplomatic, let me just get down to what I feel. Here's the part that shook me up: he says you can go to some fast-food house to get meat without being cruel.

Man, man-unkind has stock in many perversions, but to look to sensationalistic teenage gross-outs like nailing goose feet to the floor and crippling an animal-child and then to look past the ten-fold crime that goes down behind Wendys because you're distracted by the muzak and color photos in such an unmentionable slip--I almost feel guilty bringing this charge up. Yet, you let loose and I've gotta counter it.

I was in an argument about abortion with a girl a little while ago and she said to me:"How can you claim to be so concerned and humanitarian and still encourage births that will lead to unwanted lives that are destined to broken homes?": I said:"I'm fighting for human rights. . ." You can't even discuss human rights when you've killed the party in question. That's the same kind of "modest proposal" logic as suggesting one start crusades that scout through lower income neighborhoods and filter out unhappy people or children from broken homes and killing them for their own best interest.

Similarly, you must consider that if you try to be an altruist in any valid form, you can't limit your efforts to causes that appeal to you,and neglect others that are too much trouble to fight for. Compassion is only compassion when it's applied universally. To limit your love only to select subjects is selfish and barely loving, and to restrict your warmth and concern to yourself and your friends is in effect the opposite, it's cold.

Getting back to the practical world, Mykel, judging by the way you spout your meat-man bullshit, you must be singing the jingles in your sleep. You sound like the kind of person who would let McDonald's cater at your wedding because on T.V., Ronald McDonald said it might be a good idea, or the kind of person who would come back to the counter every other day for two months straight to buy just one more hamburger because you're missing the "S" in your McDonald-happy bingo-sweepstakes and are on the brink of winning $25.00 in McDonaldland gift certificates. And to hear you quoting the thrifty protein source in a Big Mac you sound like you limit your nutritional education to what you find written on your placemat at the Golden Arches.

You say you're going to Wendys because that is the non-elitist and economical place to receive a cheap protein filled meal. And did you know that Mrs. Wendy personally sits behind a one-way glass mirror above the counter keeping an eye on her guests to make sure they're getting only the best for less? Her only true concern is to feed people like you well and cheaply; money is secondary and she never really thinks about it. She opens up branches all around the world because the more people she can be nice to, the happier she is.

You must have been nursed on consumer T.V. and educated in the cereal aisle at the supermarket. As a member of MRR and presumably an aware individual, it's really jarring that you, the militant anti-propagandist, suck up such a slew of McFraud and McFallacy with such facility and completely without qualms or visible resistance.

Punk? Protest? Integrity? Righteousness? You'll sit down next to a family of inbred mental mannequins and share a meal of gaily-colored flesh without shame! Have mercy! You don't feel the drive and urgency I feel to combat the wrongs we do. And to justify this vice by claiming most of us can't afford to buy fruits and vegetables and are economically obliged to frequent a slaughterhouse for our nutrition is sick. You as the spokesperson for the working class and street rebels trying to declare the necessity for punks and other people of conscience to submit themselves to such sickness is stunting. I may be a flawed mother-fucker, but I never stoop so low, so easily. Do you know how much a 20-pound bag of rice costs? With a bag of carrots, celery, onions, some fruits and peanuts, one can eat well for a month while you and your whiny he-man meatarians will blow the same money in five trips to your fast-food temple, buying Big Slurpy Cool Coke glasses of sugarwater, a quarter pound of 100% real American ground beef from dubious sources and a trayful of other burnt, soaked greasy novelties all presented to you in an array of clean, attractive paper and styrofoam toys the actual utilisation of which lasts about 1 1/4 minutes before they are thrown away. Very cheap, Mr. Wizard of Finance.

I'm not going to quote the nutritional superiority of a vegetarian diet as that would require pages in and of itself. I think and have seen that most thinking individuals, when honest to themselves, admit that logic dictates the natural winner there, and are only hesitant because they fear the first step or fear being associated with wimps and hippies. I would sooner be surgically grafted to a hippy than be associated with the alternative, the common American. Nonetheless, I must encourage you, as well as the reader, to check the books of Frances Moore Lappe for the economic argument and of my most-respected man, Dick Gregory, for the nutritional and spiritual arguments for vegetarianism.

I have barely touched upon the most important point against meat-eating, the heedless violence that goes on behind the walls of the slaughterhouse or your local outlet of the same, the meat counter or fast-food joint. I'm convinced that most people know or can assume the bloodsport that precedes their meal and will, if moved to Good, react positively, so I feel no need to indulge in the details of this mass-murder. (May this come to an end soon).

All I want to emphasaize to you and dem who read MRR is that you all, of all people, being concerned humans involved in issues of anti-nuclear, anti-racism, anti-war and hatred should appreciate the law that non-violence cannot be exclusive and that when we respect life for life's sake, true non-violence can move this world. When people stop the slaughter in their own lives, we couldn't have a war if we wanted to, there would be such a sense of peace. Mykel, you said: "Praying Mantises are nasty and people are nasty. Our teeth grind meat. Our stomach juices digest meat."

My teeth don't grind meat and my stomach juices don't digest it. With love,
Tomas Beefeater/ c/o Dischord/ 3819 Beecher St., N.W./ Washington, D.C. 20007

Dear Mykel,

I'd like to comment on your vegetarian column in issue #25, but first I'd like to comment on you. I know that must thrill you since you thrive on other people getting upset over the things you write about. Your need to name call, degrade and insult people along with your obsession to criticize their issues and/or actions makes you out to be a sad state of a human being. That, or your just bored with your life and what you've made of it. Either way, I am surprised that Tim and the gang have you writing for them, the last thing this "scene" or "movement" needs is another stab in the back. I don't know if you know it or not, but that is exactly what you're doing or maybe you think this is all a game. By tearing people's ideas down that are generally with good spirit you tear down their movement along with it, whether it be vegetarianism or rock'n'roll. In this case the two are related on a small scale but a scale that is definitely changing.

Anyway, on to vegetarianism. You listed three reasons why people are, or become, vegetarians. One was that "It'll help cure world hunger," another was that "eating fruits and vegetables is healthier than eating meat," and for the third you went off the subject and told us "vegetarianism is for rich kids with a lot of time and money on their hands," and that "our teeth grind meat, our stomach juices digest meat, humankind hunted before it farmed. . .This kind of nastiness is part of nature." I really don't think you're in any position to speak for another person on any topic let alone vegetarianism which you obviously have little knowledge of (or care to for the fear of facing the reality behind the ideology).

1) Your math is correct, sixteen pounds of grain to make one pound of protein beef equals sixteen times as much food if that grain was fed to humans instead of animals. You're also correct in saying that there is enough food now to feed the world's population, that becoming a vegetarian isn't going to solve our hunger problem. What I don't agree with is that "distriibution of food" excuse that Tim brought up in our "A State of Mind" interview issue #14. I don't feel we have a real problem getting food around, our markets are never drastically low on necessary items. The American Public doesn't starve unless it can't pay the cost and I feel it's the exact same thing with foreign countries. I am not so sure Ethiopia would be starving right now if they had closer ties with us instead of the Soviet Union. But with the nation and the world all watching with careful eyes on this week's hot issue you can bet we're gonna send suplies over there just to save face. So, I feel it isn't the distribution of the food that is the problem, but those that have the power and control over who gets it and who doesn't. . .our government. But that's a whole other story that we don't have the time or the space for right now.

2) It's not a question of how much meat is bad for you because any amount is, here are some examples why: Meat is harder to digest, it takes 3 times the amount of work to digest meat than vegetables. Meat is high in fats which cause heart attacks. Animals with cancer are still used for meat, their tumors are just cut away. 90% of our chickens are inflicted with leukosis (chicken cancer) which are still used and 10% of our livestockk (out of 30 million) have tumors. Arsenic, a known poison, is used in making feed as a growth stimulant for cattle. These are just a few reasons why meat isn't good for you, the list continues.

You mentioned protein to be a problem for the vegetarian, this is far from true. The average American exceeds the needed amount of protein by 45% and eats 2 to 4 times as much meat as the body can use, protein cannot be stored. A balanced diet is the key to best health and most of our diets contain more than enough protein anyway, even without meat. If anything, the vegetarian should watch out for their Vit. B-12 intake which is found in eggs and milk but for the vegan who doesn't eat any animal products, they can get B-12 from yeast. If you truly believe you're getting anything nutritional out of a Whopper you're sadly mistaken. The cattle in factory farms are fed anything from their own excrement to cement dust, and do you know why? How else do you think Burger King can sell those burgers for so cheap?

3) I don't know where you come off saying vegetarianism is for "rich kids with a lot of time and money on their hands"; have you taken a

poll on this? In fact, it's smarter for the poor or less wealthy to become vegetarians because of the high price of meat sold in markets today. Yes, I guess some vegetarians do shop at healthfood stores where they can afford such high prices, but that ain't much different from the carnivores that dine at expensive restaurants is it? The wealthy, whether carnivorous or vegetariian, have always eaten better than the poor, so I feel money is a pretty lame excuse to use against vegetarianism.

And finally, your last defense against us. . ..it's natural. Yes, our teeth grind meat but carnivour teeth rip and tear meat, not grind it. Grinding is for vegetables and grains. Our teeth are more suitable for vegetables and grains. Yes, our stomach juices digest meat, but they'll also digest anything from bits of wood to plastics, and as I've stated earlier, it takes three times as long to digest meat which puts an awful lot of stress on our kidneys, but you've heard all that before. As for those cows you've seen "just hanging out chewing their cud," they only have that freedom for the first six months of their lives, then they usually are shipped to feed lots to be brought up to market weight, ususally taking six to eight months before being slaughtered. I don't consider this to be "living off the good life", do you? Those calves you don't eat in the hopes of not being cruel is a great place to start, but if you look farther into the subject, you'll find there is no humane way of murder in this industry. It's not only calves, but cows, steers, pigs, chickens, turkeys, rabbits, and sheep. They all live and die in the most horrifying conditions and all for the same reason. . .profit. "Flesh and fur is big business big bucks for the bosses who condone carnivores, capital gains from productive lives, these murders we cannot ignore."

Sorry Mykel, but you're wrong on this one.
Robbie/ A STATE OF MIND/ PO Box 421304/ SF, CA 94142

MRR:

I'm writing this letter in response to Mykel Board's column on vegetarianism in #25. I was so outraged by his column that I could probably just fill up the next few pages with cut-downs to Mykel, but instead I'll control myself and try and write a rational counter-argument to his totally irrational anti-vegetarianism agrument. Hopefully, some more of you hardcore vegetarians wrote back and kicked his ass with specific facts and figures but unfortunately I don't know a lot of that stuff. I'm just really concerned that other MRR readers don't believe the shit he wrote.

First of all, Mykel said that even if we stop raising farm animals for slaughter in the U.S. we won't alleviate any of the world hunger situation, because lots of wheat is presently rotting in U.S. silos. Well Mykel, the U.S. doesn't only exploit its own land for the raising of slaughter animals but a lot of other countries' land is used for raising animals like cattle for U.S. consumption, especially countries in South America. The inhabitants of these countries are fucking starving so Americans can have their beef!

Also, for environmental reasons, the raising of animals for food causes most of the U.S. water pollution.

It's definitely not difficult to get enough protein in a vegetarian diet. For example, peanuts and other nuts, cheese, soybeans,, alone are excellent sources of protein. While mixing rice with a bean like lentils, kidney beans, etc. for a protein equivalent to meat. If you're a vegetarian who eats eggs and dairly products, getting enough protein is nothing to be concerned about. If you abstain from dairy and egg products, then you have to watch your diet--but it's still not difficult. It's also not difficult to prepare meals--I mean how hard is it to make a peanut - butter sandwich?

Meat, besides proving protein, provides you with a lot of fat which vegetables don't do.

Gee Mykel, I guess you're right--all of us vegetarians are loaded--I mean I guess if I didn't live in this luxurious garage and work a full-time job I wouldn't be able to afford to be a vegetarian. I mean only us rich yuppies can afford it. You're so fucking ignorant it's incredible. Actually, for me, being a vegetarian is cheaper than eating meat. Vegetables are a lot cheaper than meat and also it takes less time to prepare most vegetables than to cook an average piece of meat. I rarely buy lunch because it's expensive--I always bring my lunch with me and consequently I only get a 1/2 hr. lunch break. I make my lunch in the morning.

Mykel compared human eating meat too lions and tigers eating meat. Well Mykel, I don't see you or any other personnchasing down an animal and killing it without the hellp of a weapon like a lion or tiger does. Nor do I see people using their teeth as utensils to rip meat off a dead animal and eating it in that fashion. The fact is that people are actually not suited for eating meat. Our teeth are made to grind food not rip and tear like a dog's flesh-eating teeth. Also, our intstines aren't made to digest meat but are suited to the digestion of grains, fruits, etc.

Mykel said it's possible to be nasty without being cruel--that's just a lot of bullshit to try to justify his condition. So Mykel recognizes the cruellty down to real calfs and geese--well Mykel, don't be so naive as to think the cruelty stops there. Cattle that ends up as hamburger go through extreme cruelty throughout their lives also. Many of them die even before they make it to the slaughterhouse because of cramped conditions.

Anyway, I'd like to end this saying that eating the flesh of animals is something of the past. We don't have to eat meat anymore for survival. Humans don't need it. It's only a bloody tradition left over from primitive times. Vegetarianism is the way of the future.

Mykel, I hope you wake up and finally see what your hamburger is really made up of--the bloody carcass of an innocent animal.

Respect animals, don't eat them!
Ruta/ 1255 N. Beachwood Dr./ Hollywood, CA 90038

Dear MRR:

I hate to play right into Mykel Board's hands, but I have to respond to his vegetariian criticism in issue #25.

I will adress his criticisms in the same three parts he used.

First, concerning world hunger, I have to admit you have us vegetarians beat there. I guess no matter how much food vegetarianism would save it would do no good in the government's greedy hands. However, vegetarianism at least has the potential to help the situation, whereas meat production can only hurt it.

When you deny that a meatless diet is a healthier diet, you are doing the misinforming. The U.S.' protein obsession is unbelievable. In addition to getting all your extra un-needed protein in meat, you also get all those good chemicals (everything from growth steroids to artifical colors), as well as plenty of cholesterol. All good American's know we need as much of these goodies as we can get so we can all die of heart disease and cancer like our ancestors. As for price, a pound of tofu costs about $1.30, a pound of soybeans 85 cents, and a tofu lasagne TV dinner can be purchased on sale for $1.99. Many other vegetarian foods can be bought at the same A & P you would buy meat at (fruits and other produce, soups, etc.). As for eating out, most Chinese restaurants serve up a pint of vegetable chop suey, etc., for about $2.50. Also, Mykel, if you are so poor, how can you afford so much fast food? See how much $2.50 buys at Wendys or in the meat department of A & P for that matter.

Now for the "humane" issue. Sure, killing in nature is cruel, but there are differences between nature's way and man's way. When a lion runs down an antelope, that antelope hasn't been confined in a pen, barely as large as its own body for its entire life. When a fox catches a pheasant in a field, that pheasant hasn't lived with four other pheasants in a battery cage the size of a folded nespaper for its whole life. Secondly, animals have no conscience, and many are natural carnivores. Unfortunately, a wolf can't prepare himself a tofu burger to avoid the "nastiness" he is unaware of anyway. Man can, and should, since he is not a natural meat eater. There are many proofs ofmthis (colon size, digestive fluid content, etc.), but an obvious one is to simply notice which animal we most resemble, a flesh-eating tiger, or a fruit-eating ape. As for hunting coming before farming, primitive man also worshipped the sun and moon, offered human sacrifices, etc. Does progress make any sense to anyone?

Finally, I applaud your refusal to eat veal, lobster, and goose liver, however, this is kind of like a non-smoker refusing to smoke; it's pretty easy isn't it. Accepting others meats as a necessary evil is sad, since factory farming is so cruel and is only getting worse. You are no worse, though, than the anti-vivisectionists who still eat meat. It's easy to carry a sign, or write a letter every once in awhile, but when self-sacrifice is called for, forget it. I'm sure this letter won't convert you, Mykel, but don't condemn those who are trying.

Anyone who is interested further, please write me. Since I have a decent job, I buy copies of Animal Liberation, Peter Singer's revolutionary book, and give them to interested people.

Thanks, Steve Moyer (FOLLOW FASHION MONKEYS)/ 914 Glenwood St./ Emmaus, PA 18049.

Hi,

Just a quick word to say I really liked Mykel Board's meat article. It's good to know That I'm not the only zine writer to extol the virtues of eating meat. If you try and get every meat eater you know to pick up their pen and write about it, then we'll see the end of the trendy vegetarian fashion once and for all.
Charlie/ Chainsaw zine/ Box 787/ 32 Ivor Pl/ London NW1/ England

Hey MRR,

Why do you continue to let that asshole Mykel Board write for your mag? His piece on vegetarianism was full of nothing but fuckin' lies. Why don't you get someone to write the truth about vegies, other than that buttsniff Mykel.

C'mon Max, get rid of Mykel. His opinions are the only thing wrong with your mag.

Bored with Mykel,
Jimi York/ 4903 W 121 St/ Hawthorne CA 90250

P.S. Mykel, you're invited to live in a slaughterhouse (your choice) for 3 months. in that time period your living space will be 3' by 3', you will be hit and spat upon by the heartless, murdering fucks that work there, you will be fed your own shit (you're probably used to that) mixed with grains and other assorted maggot-infested scaps lying around. Then, after 3 months of hell living in total darkness, your throat will be slit and you will choke on your own blood (Don't worry, it will only take 1 or 2 agonizing minutes of pain before you die) so some capitalist fuck can shove you down his or her throat and then shit you out 5 or 6 hours later. Think about it.

Dear MRR:

Looks like my subscription has run out again. I don't know why I keep re-subscribing to a magazine with big-mouth Mykel Board, communist (everyone says so) editor Tim Yohannan, and weirdo artist headbanger Pushead (PUShead? yuck!). Despite these sickos I went ahead and bought all the back issues that were still available, and in the first one I pulled out of the envelope I was shocked to hear Mykel say that kiddee porn *was not harmful to children,* and somewhere else the subject of *religion* (shudder) came up! All this was just really too much! I'm surprised MRR wasn't banned long ago. Why our postal employees, whose salaries our taxes pay, even deliver such propaganda is beyond me! Well, I'm certainly not going to fail to renew my subscription, because where else am I going to hear honest, uncensored opinions (and rebutal) on a wide range of topics, as well as finding out

about the latest music? Nowhere else, certainly not in Rolling Stone!

And now for something completely different. In my last letter I mentioned that my local Macintosh users group has a lot of public domain software in its library. I'd like to extend my offer of Mac software and documents to anyone out there. If you have a Mac and are interested in the 46 discs full of stuff that we currrently have, or you have a problem that no one around can figure out, just drop me a line. Our user's group would also be interested in any artwork or programs that you've come up with. There's a place for computers in "punk," too, eh Tim? (hmmm--*commie*, *com*puter--hmmm).

Terry Bowman/ P.O. Box 218/ Broadway, VA 22815

Dear MRR:

I thought Mykel Board's article on vegetarianism was great: who needs wealthy anal compulsive kids telling us we're immoral if we eat a hamburger? The most sound basis for vegetarianism is simply that you don't like the idea of eating animals. Even so, anyone who has read The Secret Life of Plants knows that they, too, have a rudimentary consciousness. I went to a boarding school last year and it annoyed my to no end to see the vegetarian kids snottily bitching (right in front of the hard working cook) that the veggie meal was inedible. They would take a plate of food, sniff at it, and throw most of it away. The waste at the school was incredible. I think waste, not vegetarianism, is the main issue of our eating habits. I care about my body, but some people are too picky and ungrateful for the food they have. I know all the stuff rotting in our country's storehouses and garbage pails can't be quickly flown over to the starving millions, but a change in attitude might make our government less likely to let good food rot to help the rotting economy.

Siobhan Glynn/ 278 Sterling Place/ Brooklyn, NY 11238

Dear MRR:

This letter is in response to the one sent in from Bobby Snotz in the May/June '85 issue.

Bobby, I hope you are reading this. Just because some unknown person slagged off NYC skins in a recent MRR issue, there is absolutely no reason for you to slag off the persons living in Lee's old apartment, in the squat which used to be at 713 E. 9th St., just because you need objects to vent your misdirected anger towards. There is no validity or even trace of fact in any of your far-fetched accusations to the people you refer to as "peace punks," and there is no need for name-calling. As far as the "peace punks" spreading rumors of a 4th Reich in the C-SSquat, you probably did that yourself. C-SSquat? You should get your facts confirmed before you go around writing immature, accusatory letters.

As far as your stand on "nationalist socialism," or whatever you want to call it, and your opinion of our economy heading for a fall because of immigrants getting priority on small business loans, etc., my opinion is that's all a load of shit. First of all, why should you care who's getting business loans, are you opening one?

Our economy is heading for a fall, as any intelligent person knows, because the government serves itself and the rich only,and not the mass of ordinary people. This country is now in such a state that it doesn't matter how many immigrants we have here. What's the sense in inventing the concept of "nations" anyway, except of course to give governments the opportunity to oppress working people within a clearly defined border and thus make patrolling and guarding eaasier and of great importance, thereby channeling people's anger away from the government and into "defending the nation against outsiders," most of whom are imaginary anyway. Many immigrants were originally brought here as a source of cheap labor, and it is not the fault of the immigrants.

Also, you are as much a victim of the treacherous American government as I am, and others are. and immigrants are. Why don't you

Mykel Board you're half right! Mainly because you stopped short in your thrashing of veggies. I'll take on your points in vaguely the same order.

1 Feeding the world. Fucking-A correct about there being TOO MUCH food, but have you wondered why? Better living through chemistry is a major reason. For how long will land that has been inundated with chemical fertilizers, pesticides, and who knows (Not the farmers) what else continue to produce said food? Even something as seemingly innocuous as irrigation has produced disastrous results here in Oz. Overirrigation has resulted in increased salinization of the soil. The dirt's too salty to grow anything! And the bit about some land being fit for grazing alone is valid, this year. But if all that land (and it takes a helluva lot of land to graze) is used for grazing, where's the population explosion going to live? If you haven't noticed, by the year 2000 Mexico will have more people than the US, even if immigration (legal and otherwise) increase proportionally. That leaves harvesting the Oceans, and the zinger from left field is: If dolphins are intelligent, what about their sentient rights? The seeming contradiction between bitching about space used for grazing and over-production of the land is resolved by one of two methods. The first, and certainly the most widely used today, is let the poor shits starve. The second is a system of high-intensive, yet non-chemical farming that maintains, and in some cases improves the soil.

2 Meat being unhealthful. Right again, too much of anything is pretty bad. Now, taking meat as meat, you know what it does in your intestines? (Stop breathing so hard) In the two to three days it takes to digest (compared to six to twelve hours for vegetable matter) it turns into some ghastly (Long string of Tesco adverbs and Pushead adjectives) mass that then moves into your colon (watch that breathing) to become familiar shit. Too paraphrase Hemingway "A man likes the smell of his own shit." Do you? Hunted before we farmed? Right. But we GATHERED before we hunted. A recent Gallup poll showed that some 70-80% of the people that eat at Kentucky Fried McDonald Kings believe in creationism and vote conservatively. Showing your true colors, huh? And speaking of evolution, the only other primates that eat meat are baboons and a few species of carnivorous (and cannibalistic at that) chimpanzees. Our closest relatives, orangutans and great apes, do not consume flesh. Our teeth grind, grinding is for grains, our incisors are for fruit and vegetables. Carnivores have sharp fangs for rending and shredding. Our juices don't digest meat as well as they do vegetables. Carnivores have short intestines. You can stretch a cheetah's guts without extending your arms too far. Herbivores have long intestines (now stop drooling on this magazine!), you can walk around the block with a human intestine. Now the good stuff, what's in the meat, besides flesh. Call up the local office of the World Health Organization and ask about the statistics on Precocious Puberty in Puerto Rico. Something like 5% of the kids there hit puberty BEFORE they're 8 years old. There are three and four year old girls running around having monthly periods. The cause: hormones in the meat. And in the good ole USSA the hormone DES is regularly used in cattle, but its original use as a drug to decrease the chance of miscarriage was banned after a few deformities and a lot of women whose mothers used it contracted various cancers of reproductive organs.

3 Protein. All wrong, but just because your data are old. New research has shown that you can eat your soybeans in the morning and your petunia sprouts at night and still get better protein than a Big Whopper. The intestines (you're drooling again) have protein pools that store the amino acids (the various building blocks of protein) until the 8, 9, 12 or whatever whoever you've been reading lately say are the essential acids in the right proportion are formed. Also, too much protein is almost as bad as too little, and worse in the long-run. All of the traditionally long-lived peoples have three things in common, high altitude, fermented foods, and low protein intake.

4 Morals. The argument here is purely emotionally. I'll admit, however, that it is possible to humanely kill an animal, just like humanely killing a human. No matter what anyone says, this part is an individual's choice of his or her own morals. HOWEVER, I think the most humane way of killing any animal for FOOD is to hunt it. Wouldn't you like to have a chance to escape being Sunday dinner?

5 Economics. "Health Food" stores are 99 times in 100 certified rip-offs, but a pound of brown rice is much cheaper than one Ronald Burger and will feed you several times. And if you stumble across a Farmers Market (and not the L.A. tourist trap) or a co-op you'll find things cheaper than the A & P, and probably a better quality. Just a buck for lunch? Geez, ever hear of making your lunch the night before? Why not have a little personal control over your life instead of sucking up Wendy Hut ads and letting THEM induce strange chemicals into your body. However, if you don't have time, there are some fast-food places that are breaking in to the greenie demographic market-place. One's in Santa Cruz (where else) and one chain in the south-east up through to Illinois.

Obviously, Mykel, you need to be deprogrammed. The United Vegetarian Front has a re-education camp outside of Santa Cruz where you can partake of such enlightening activities like watching hours and hours of fast "food" commercials while your personal walkman plays the delicious sounds of DIAMANDA GALAS alternating with WAYNE NEWTON.

Jerod Poore/ 63 Jellicoe St/ Boring Pk, Vic 3174/ Australia

wake up and do something about being a victim of obscene rulers, instead of wasting your energy imagining that everything that goes wrong for NY skins in the lower east side is the fault of "peace punks" and "commies"? Why can't you focus your anger on the dirty rotten system which oppresses us all, rather than on other ordinary people?

Furthermore, once people like you refuse to identify yourselves and others by race, sex, nationality, length of hair, etc., and once people stop thinking of themselves as American (or belonging to any country), then we will be on the road to freedom, both from self oppression, nationalism, and communism. Peace, love and anarchy,
A jealous cretin, lice-ridden stinking pestilence, shit crasshole from NY. (Thanks to the apostles: the giving of love costs nothing).

Dear MRR,

Mr. Snotz's complaints about Tim's intervention in the "NY Skins vs The World" soap opera was quite humorous. His pseudo-intellectual analysis and rationale of the NY skin phenomenon was as transparent as it was sophomoric.Tim adequately disposed of every point Mr. snotz brought up. However, the line in section 3, "Why don't you try living on Avenue C (sans daddy's allowance)" shows an absurd type of snobberey that epitomizes the whole charade of American skindom.

First, Mr. Snotz's belittling of punks from the suburbs is crazy. The whole U.S. punk/HC resurgence was started and is fueled by suburban middle/upper-middle class kids as a reaction to the values that existence represents. The strength of punk is in the suburb (and the outlying boroughs), not in lower Manhattan.

Second, the Lower East Side (Ave. C) is a trendy, fun, and exciting place to be. It's one of the most desirable places to live in NYC, hence the Yuppie invasion. I'm sure it's rather rough without money, but no one is forcing the skins to live there. I'm sure they could find a big house Upstate with low rent in which to live. But then they couldn't fantasize about what real punks they are, sticking it out in the big bad city.

Third, if the skins believe in nationalism, why don't they go for the American Dream? Why don't they use the same energy they use creating squats to creat real economic oportunities for themselves? If you don't hate capitalism, then there is no excuse for not being able to make a decent living.

The truth of the matter is that U.S. or NY skins are at best lazy and stupid, and at worst hypocrites. If they truly embrace Rightist ideals, then there can be no reason for them having to rough it on Ave. C.

There can be no justification of Brit-style Right-wing skins in the U.S. As the circumstances here are quite different than in England, punk here is different. Ronald Reagan is the ultimate skin, and I suggest that skins join the GOP and buy a decent condo in their beloved Lower East Side. Until then, let's ignore this handful of would-be Yuppies and get on with the liberal ideals that is American HC/punk.
Thomas Paine Jr./New Jersey suburbs

Dear MRR,

I've noticed something lately that is irritating me. People both within and those who've already abandoned the punk "movement" have been very down on suburban punks. (To warn everyone in advance: I'm a suburban punk (gasp1). Yes, that's right. I live in a suburb of Chicago. I'm not particularly proud of where I live, and I don't brag about it, but it's the truth. Anyone stricken with nausea can stop reading now.)

Working Class and city punks don't seem to be too pleased with suburban punks for the reason that we can't comnpletely grasp the exact feeling of living near or in poverty. They seem to be very disappointed that everyone can't be as miserable as them. If poverty is what we're striving for, the ideal punk would be Ethiopian or Cambodian...or dead! And of what use is a dead punk?

I'm in no way justifying the way my parents have chosen to live. I feel anger towards them as well as towards other blind suburbanites and the indulgent rich. Being underage, I'll have to wait to change my situation, as do many suburban kids. As for non-suburbans less fortunate than I, there's not much I can do for their situation at this point either.

Right now, I just wish people would look at us suburban punks in a different light. The majority of us have good ideas and active minds. We see the faults of our government and society and we have just as valid of statements to make about the world as any other kind of punk. Sure, we may be a bit naive in our idealism, but from our position, most of us are doing the best we can.
Claw Marx/ 49 N Cumnor Rd/ Westmont IL 60559

Dear Claw,

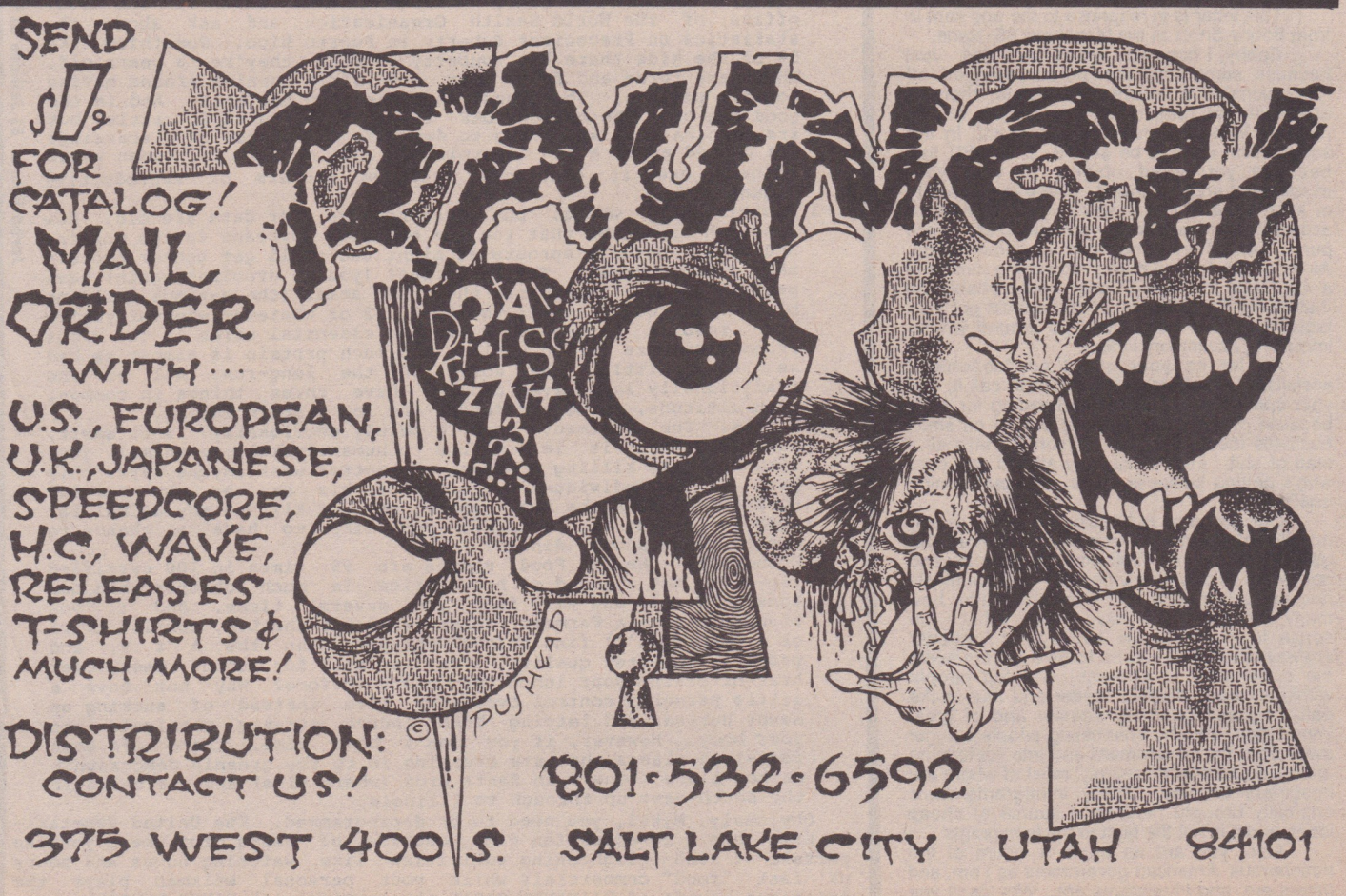
I think most so-called "city" punks are suburban kids out trying to prove (to themselves and others) that they never came from the sauburbs, hencew their "punker-than-thou" attitude. Most punks, at least here in the US, are from the suburbs. And they shouldn't feel too insecure about that, as it is the Middle Class who will really determine whether the US goes fascist or progressive in the future. Being middle class, you're in a better position to effect the future, so accept it, and then use your advantage of education to really make a change. Tim

Hey MRR,

A little while back the EXPLOITED rolled through our fine town, and would you believe it?, Wattie called Jello and Pushead "wankers". Say it ain't so, Yo! Could the unthinkable possibly be true? Inquiring minds want to know!
Aaron Forland/ 519 Country Lane/ san Antonio TX 78209

Dear MRR,

Just a quick note to let you know that Stephen of A.O.A. has been jailed after a recent



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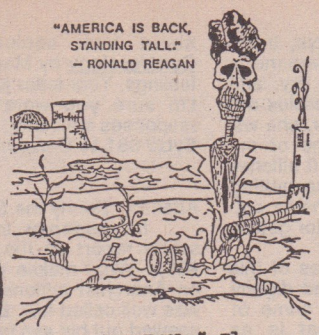

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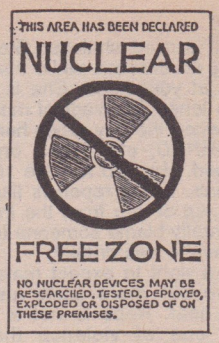
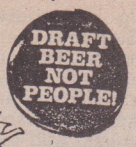


DESIGN # 21

PUNK IS A VIBRANT ALTERNATIVE

DESIGN # 27

BUTTONS ↓



DESIGN # 18

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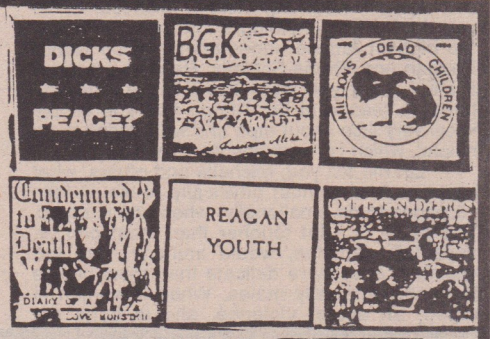

Hello from the folks at R Radical. Well, finally we got the first thousand dollars from the distribution for the P.E.A.C.E. compilation. We've sold nearly 7000 copies in the U.S. and 3000+ through R Radical Europe. So here we're expecting $6000 more over the next 3 months, and more from Europe. We will keep you informed through MRR, Flipside, and Thrasher. The first $300 goes to the Livermore Action Group; second $300 to the Vancouver 5 Group; third $200 to Rad Radio at KUSF in San Francisco; the fourth $200 to the 40th Anniversary of Hiroshima Action and Protest Group.

More info and a complete accounting for the P.E.A.C.E. compilation forthcoming. Thanks to all who participated in any way or bought the record. We in the positive political harcore scene are helping to stop the arms race and are contributing to peace through energy, action, cooperation, for evolution. Stand proud; hell with the apolitical assholes and the violent fascist goons within our scene that seem to detract from all the positive energy folks who give a damn by protesting, surviving, and not giving up the ship.

MDC will be back soon. Keep the faith. Peace, love, and let's steal control from the Multi-Death Corporation.

Take care, hang tough,
All the folks at MDC/R Radical

P.S. Also, Dave MDC has started an International Hardcore Vegetarian Snack Bar, at 3159 16th St, San Francisco, CA 94103.

P.E.A.C.E. comp $11
R Radical LPs $6
R Radical EPs $3
T-Shirts $6
Buttons 50¢

Write:
R Radical Mail Order
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San Francisco, CA 94103

Overseas add $1 per item

gig. To quote from thier guitarist Scott: "Stephen's been put in a Detention Centre for 3 months. He was ay a CONFLICT gig down in London and the fascist pigs raided the place and started harassing everybody, so naturally Stephen wasn't taking any shit. He started arguing with the police and the next thing, he got dragged away to a meat wagon. The next day we found out the he'd been put in a D.C. for 3 months, as he was on probation for theft of 30 bottles of champaign from a couple of weeks before."

Detention Centres are special youth custody prisons run under the "short sharp shock" regime designed to turn rebellious young criminals into disciplined obedient robots--drill, mundane work, strict military discipline, etc. Young people are thrown in D.C. for triviasl crimes--eg: Boobs of DISORDER got 3 months for "theft" of £1 worth of electricity in a squat.

All letters to Stephan are c/o of: Scott/ 69 Gaynor Ave/ Loonhead, Midlothian/ Scotland. Cheers, Tim/ C.O.R.

Dear MRR,

Please print this warning for people who send records or tapes to Yugoslavia. If you send packages by "Recommended Mail", if you affix little green stickers of declaration, or if you put contact paper across the back of envelopes, we must pay our local postman import tax duty. Please, only send stuff by "Airmail". Thanks
G. Obradovic/ Strahinica 43/ 11000 Beograd/ Yugoslavia

In response to Michelle's letter (#24) which warned girls not to get drunk because if they do they are asking to be raped. Michelle stated that if these girls "had not been so drunk", they wouldn't have been raped and that "they are just as guilty as the guys".

Dear MRR readers, Michelle, and males,

Wait one fucking minute, Michelle. Either you don't know anything about rape or you're the biggest female impersonator since Nancy Reagan and Phyllis Schlafly. Rape is a serious subject, so if you were trying to be cute you have no reason to be. I hope that you simply know very little about rape and were trying to be helpful, which I'm sure you were in reality.

Let me tell you, Michelle and others, what happens to a woman physically (it would take 10 pages to do emotionally) when she is raped. The penis is a lot tougher than most people, especially females, would imagine; and the vagina is a lot more delicate than most people imagine, especially males. When a woman is raped, an act of violence, she is bone dry because she is scared shitless. Guys, try to imagine getting an erection while someone is pointing a gun at your head. She is dry, and because she is tense, her vaginal muscles are also tense, so when the guy rapes her, she will TEAR, RIP, SHRED, etc. When one of my friends was raped, she had to have 10 stitches inside her vagina. Being raped is like getting the shit kicked out of you from the inside out. Would anyone really blame someone for getting beat up while he/she was drunk?

We have a right to expect males of this world to behave with more grace and dignity than a dog in heat. Rape is not a crime of passion; it is one of violence that is as premeditated and as messy an affair as a stabbing. To assume that the victim of a raping is in any way at fault is as logical as blaming a person for getting mugged. Someone once said: "The only difference between being raped and being hit by a truck is that when you are raped, people ask if you enjoyed it."

Males are humans, and because they are, they have certain qualities that seperate them from the rest of the animals of this planet; they are capable of compassion, empathy, love, and thought. If we assume that a drunk woman is free game, we assume that it is OK for men to rape drunk women. It is not OK, not with me at least. If we look at rape like the violent, bloody crime that it is, there are no excuses for it...NONE. Because men can think, we should expect them to utilize their grey matter and their hearts. They aren't all "slaves to their dicks", and besides, their dicks have very little to do with what goes on in the mind of a rapist. He wants to CONTROL a woman, body and soul, and rape is an extremely effective method of "keeping women in their place."

I don't think you gave men enough credit in your letter. Men aren't all out for pussy, wherever and however they can get it. Most men want to love and be loved by someone, and we all know sex can at times have very little to do with love. Most men get frightened and hurt and dream just like girls do. And I know a lot of men who don't rape because there is someone standing in front of them who is vulnerable. To assume that a guy will rape a girl because she is drunk is like assuming a guy will rape a girl who is on crutches. In fact, rape has very little to do with the girl involved; the rapist just plain wants women to keep their place and be afraid to go out without a man to protect her. It takes a "special" kind of man to commit rape--it takes the same kind of man who stabs people, or shoots them, or beats the shit out of passed-out winos. In short, it takes a real creepy, sick person.

I think I've made my point--most guys are nice people, no girl "asks" for rape, and rape is a method of control. Oh yeah, a good book about how society controls women is Gyn/eccology by Mary Daley. Michelle, no hard feelings. Your letter just made me a little pissed. I'm sure you were only trying to help. All responses welcome.
Sybil/ 881 W Crescent/ Redlans CA 92373

Attention Donny the Self-proclaimed punk!

In response to your male-opinionated scene report on the U.S. Chaos show (MRR #26): What makes you the leading "authority" on Anarchist actions? James Kontra's action was well called for. Even if Skully's words were spewed out his ass in jest, we would have done the same (or more: castration with a blow torch).

Anyway, Death to serious scene reports.
The Women Warriors/ 1838 Golden Gate Ave./ S.F., CA 94117
P.S. Virus wails!

MRR:

This is in response to the postscript of the letter signed "Mars" in #26.

What BLACK FLAG are condoning by putting out a Charlie Manson album is: good music (I am assuming here). The fact that Manson is a supposed mass-murderer is beside the point if he plays good music. Music should exist simply as an art-form in itself. It does not have to be laden with politics or social consciousness to be good. Two good examples of this are the STOOGES and BLACK FLAG themselves, two of the greatest rock 'n' roll bands ever.
Mick Begnal of OBLIVION/ Philadelphia, PA

Dear MRR,

Lately I've been hearing more and more so-called patriots complaining about "commies" and peace punks hurting their feelings about their country. Patriots are proud of their country, its people and its history, and if you criticize it you're considered a "commie". I know this way of thinking was very popular during the McCarthy period, but I find it very sad to hear this from people who call themselves "punk".

U.S. history begins with the "brave" pioneers killing millions of native American Indians, and nowadays American corporations, backed up by the U.S. military and C.I.A., are spreading out all over the world exploiting cheap labor. This process is called imperialism, which is just a modern type of colonialism. Since WWII, the U.S. has been involved in 64 military actions (coups, wars, etc.) outside of its own territory (whereas Russia only has had 8, and those all were in border countries. So who's the "aggressor?"). In South and Central America alone, the U.S. has been directly

Dear MRR,

I am a punk from Philly. Mykel Board is always getting shit from people complaining about this and that. I enjoy reading people's complaints about how he's a pediphile or how he's sexist or -who gives a shit- the only thing I can say is that I'm getting tired of seeing that same old "You're wrong!" picture that appears every single time at the beginning of his column, which I do enjoy reading (have I buttered him up enough?). I enjoyed reading Mykel Board's tear-up all that "be a vegetarian for it is only natural" garbage, column in #25. I don't have anything against eating vegetables, but banning meat because it is in humane is stupid. Sure it's kind of cruel to kill animals and eat them, but come on, the killing of prey for the use of consumption has been a natural process which not just man, but all carnivorous animals have used to survive for millions of years. Is a mosquito a lousy flesh eating pig? It it unholy for a bird to eat a worm? Well, as I said, I have nothing against vegetarians. But I don't need to be bothered with the near-sighted arguments that "true" vegetarians present. I don't need to rehash what Mykel said, read his column in #25 yourself. Why don't you vegetarians read it also. It isn't attacking you, but it's defending the normal meat-eater. It would be enlightening, and maybe you can find a hole in his argument and rip it apart. I won't mention anything about Mykel anymore.

What bothered me was the article presented by Gene Hoglan of DARK ANGEL. I hate it when punk is looked at as just a bunch of non-intellects spouting bullshit to fast music. That's what Gene seems to think in his letter. The lyrics mean nothing to him. He'd rather sing about EVIL, over and over again, it's boring. Almost as boring as the five million OI songs that could only be crafted through careful ignorance.

Gene said that all punks think "Reagan sucks"(yes!)," kill all commies"(no way!). How the fuck does he think we all hate commies. Even if some of us did hate commies it's fucking idiotic to say "kill all commies". He also says, " By the way, I'm anti-god also." What the fuck does that mean? Don't include me in your stupid stereotypes. Stereotyping helps to support discrimination against race and religion, group, etc. Don't let yourself be fooled by stereotypes, find out for yourself what people are really like. It sounds to me from your rantings that you don't communicate too well. You don't really give a shit about what punk stands for. I understand DARK ANGEL is a speedcore outfit. Well fuck, I hope all the other speedcore group's mentalities aren't like yours because you don't really support punk as an ideal, you support the music (not even the lyrics).

I know if DARK ANGEL ever comes to Philly I'd like to have a discussion with you about how the hell you're supporting punk by diluting it with your drug-minded metalness (is that a stereotype about metal, or common knowledge?).

I love how Gene describes us all as living in a malicious hell. I don't live in a malicious hell, I'll make a bet you don't and probably most of the punks in the US will agree that they don't live in malicious hell. The Nicaraguan peasants live in hell. Thailand refugees live in hell, but punks don't.

Enough of this spouting. I must say the DEAD MILKMEN will have a record out so soon that it makes my ears quiver with anticipation. There are a lot of really good Philly bands nowadays. FOD, HOMO PICNIC, ELECTRIC LOVE MUFFIN, and LITTLE GENTLEMEN just to name a few. I'm happy to be in this Philly scene that is always cheerful and devoid of violence. (execpt when NY's come around)

Bye now!
Carl Jackson (SDS), 199 Morris Rd, Ambler Pa, 19002. Send responses and anything else you feel like offering.

involved in coups in Paraguay (1947), Puerto Rico (1950), Guatemala (1954), Honduras (1954), Cuba (1961), Columbia (1962), Dominican Republic (1962 and 1965), Brazil (1964), Bolivia (1967), Chile (1973), Argentina (1976), and Grenada (1983). These figures are from the Stockholm International Peace Research Institute. And you ain't seen nothin' yet (RR).

I don't see anything to be proud of. I happen to be born in Holland, a country with a lot of colonies and a lot of colonial wars. I am not proud of it, so I'm not a patriot. I think that where you were born is not important. I could as well have been born in Russia, the U.S.A., Iran, or Germany. Should I be proud then too?

I'm a punk and I think that people should be critical towards society, their government, and, in general, everyone who tries to rule them and tell them how to organize their lives. I see punk as an international movement consisting of hundreds, maybe thousands, of small scenes, who by cooperating with, corresponding with, and learning from each other can do their bit to make this world into a better place. (Like MDC says: "Think globally; act locally"). Patriotism is totally narrow-minded and completely in contradiction to anything punk stands for. I don't believe in borders. They're just there to keep us seperated. I don't feel like a patriot; I'm just a citizen of the world. Do I really want to hurt you?
Wouter/ BGK/ P.O. Box 70397/ 1007 KJ Amsterdam/ Holland

Dear Glen Friedman,

In MRR #25, you gave some misinformation about copyrights (I am a third year student at the Dickinson School of Law, where I have benefitted from a 15 week course on the subject).

That one can obtain a copyright by mailing a copy of the work to oneself is a popular, but useless myth. In reality, a copyright is created when the work is created. If the work is "published" (i.e., offered for distribution, transfer, or sale) without meeting the statutory notice requirements (the correct combinations of circled P's and C's, names and dates), the copyright may be forfeited. Then, anybody may freely copy the work. The registration and deposit of copies with the Copyright Office is not necessary for protection. However, if made within a statutory time period, it allows for the elections of a special remedy upon infringement of the copyright. It is cheap, so look into it if you are going to "publish" the work.

For a good explanation of what type of notice must be placed on each copy of a work, order a registration form from the Copyright Office by calling (202)287-9100 at any time, day or night. With the application that is mailed to you (usually takes a week) will come a booklet that explains almost everything you need to know. Recording artists should request Form SR. To be sure you get the booklet, request Circular R1, Copyright Basics, as well.

For quick answers to any copyright questions, like what to do before covering another artist's song, what form to request for a painting, or why courts consider a work mailed to yourself to be useless evidence, just call (202)287-8700 weekdays between 8:30 AM and 5 PM. Government experts will answer your questions for free! To avoid being placed on hold and racking up a huge phone bill, call after 4 PM when the lines are less busy. Because records or tapes could easily cross international boundaries, you may want to enquire about types of international protection under copyright treaties. Often, only a few words need to be added to your copyright notice to obtain protection in a certain country. Also, fanzine publishers may enquire about copyright protection if there is something that they do not want to be copied freely.

An excellent article on the copyright of sound recordings appears in the May 1985 issue of Musician magazine. It offers a good explanation of what courts look at when deciding if a copyright infringement actually exists.

Rather than go into detail about copyright law here, I suggest that people call the Copyright Office with their questions. Our taxes pay for their services, and the information will come directly from the horse's mouth.
Frank Chmielewski/ 1045 Sunset Ln/ Bensalem PA 19020

Dear A.C. in California,

I agree 110% with your letter. I have the same story. Please write me.
N.C./ 1008 Lake Placid dr SE/ Calgary, Alta/ Canada T2J 5B4

Dear MRR,

This is the scene report for Mandeville, Louisiana. Clubs: only one, and that's Ruby's Roadhouse, (504) 626-3001. Bands: just LAT DIOR (that's me singing and playing all the instruments). The name is taken from an African Senegalese general who fought the French colonialists in the 1860's until his death. He was a rebel against the system in Senegal, where I used to live. Fanzines: only one I know of, and that's mine (Alameda Alternative, cuz I used to live in Alameda, California). It comes out on an irregular basis. I guess I'm going to have to end this scene report. If there are any bands I forgot to mention or anybody with more info, write me.
Andy Shelton/ 100 Pecaniere Pl/ Mandeville LA 70448
P.S. I'm working on a speedcore/thrash worldwide tape comp and need a few more bands to add. Send demos.

Dear MRR,

Hey Tim, sorry I didn't stop to say hello at the RED KROSS show, but I was really in a bad mood. Would you believe some kind punk rocker skated all the way across town the next day to return my lost wallet? He saw it fly out of my pocket and held on to it but couldn't find me after the show. It even had money in it. Maybe there's hope for the world yet; there's still some good guys out there.
Mitzi Maltz/ Incoherent House zine/ 539 Scott/ SF, CA 94117

Dear MRR,

This is in regards to Schiavo Roberto from Poison Distribution in Italy. The guy's a real dick. He's probably in hiding by now because he has ripped so many people off. He still owes us for 20 LOST GENERATION LPs. Lately, I've heard from a lot of other people who have gotten the shaft from him (for big bucks). If you hear of this guy, don't do business with him.
Diane Inca/ Incas Records/ 272 Benham Ave/ Bridgeport CT 06604

Dear Diane,

I have heard other complaints about him too. It's too bad he has "disappeared" while owing so many people. The real tragedy is that he in turn had complained a year ago of being owed and ripped off by some American labels. I guess he decided to do one bad turn for another. If anyone in Italy knows what happened to Roberto, please let us know. Thanks, Tim

Dear Anybody,

Life in Wisconsin is OK, but life in Medford Wisconsin is getting rather drab. If any (and I do mean any) band would like to consider coming up to the great northland to play, I would give you free lodging. How is that for an offer? I would also get you at least two bands to play with. It would be a very casual event! Turn out and slamming would be pretty good. If you'd like to come up, contact me by calling (715)748-3013 or writing me. The free lodging might just include at least half of your meals.
Your friend, Joe Streeck/ 314 Harrison/ Medford WI 54451

This is a desperate plea from a small group of people trying to maintain capabilities for creative expression in an environment which strongly discourages that.

We have put together a small publication which appears at irregular intervals and features a gallery of scrawlings by those of alternate thought patterns. We have called this publication Life in a Real World , although it originates from a very unreal world, ruled by Southern Baptists, fat lawyers, and pick up trucks.

Life in the Real World now lies at its deathbed after only two issues. It is in a pitiful stage, too idiotic for some, and too bizarre for others. It can, however, be saved. It needs your help. Life wished to serve as a forum for any artists or writers who don't quite fit in with anything else. Most, if not all, contributions will be accepted for the printing of issue #3. It's up to you, the public (hahaha) to save this "nice idea" from extinction.

Life is not a fanzine. Please send no scene reports. Instead, we wish to create a showcase of poetry, fiction, drawings, etc. of an obsucre, non-commercial, creative, mystifying, thought-provoking or generally insane nature. Send your stuff to the address below. Consider it free exposure for your work.

If you want a sample issue of Life to get a rough idea of what you're working for, send 50¢.

At this time, it looks as if all future issues will be free to all contributors, and free to anyone after they purchase their first copy for 50¢.

We also run Primordial Sid's Sounds, from Over There, a budding "label" for sounds of a similar persuasion. Write for info.

Send all inquireis, artwork, etc. to:
Life in a Real World/ Box 1321/ Hattiesburg, MS 39401.

Dear MRR:

The following letter is on animal research. Millions of innocent animals are slaughtered each and every year in the murder houses we call laboratories. Animal research is a contradiction in terms. Why? Simply because the very aim of animal research is to cause distress and pain by recreating disease and trauma. The goal is never to prevent or cure since the animals are always healthy before the experiments. The following paragraphs are examples.

(1) A cat is immobilized in a stereotaxic device. The cat was then blinded by enucleation of both orbits (removal of the eyeballs), his head clamped in a head holder, his penis nerves surgically exposed, and then subjected to a series of barbaric tests which included electric shocks until termination (i.e., the animal's death).

(2) A puppy in American University was made to fast for a period of 51 days in which he got to watch the feeding of other animals. The sign on his cage read "Do not Feed. Give water".

(3) A Soviet pioneer of transplants implanted the head of one dog onto a German Shepard. The two heads of the pain-crazed monster kept attacking each other, and on the 29th day, the misfit had to be killed.

(4) Cats are thrown from high places to determine if the animals always land on their feet.

(5) To find out how a mouse will groom himself if he misses his front paws, his front paws are amputated. The mouse is then watched and studied.

(6) In one discovery, the pleased scientists (paid murderers would be a better term), they found out that it takes less electricity, applied directly to the heart, to kill a dog put under psychological stress by suspending him in a sling than to kill one resting peacefully in his cage.

(7) Aggressive studies involving cats via brain manipulation. Electrodes inserted in skulls and stimulated. Rats were placed in cages with cats. Stimulation causes cats to attack rats.

As you can see from reading this is that animal research is very cruel and should be stopped at once. Animal's systems are completely different from man's so there is no benefit in animal experiments. The only way

humans would benefit from research is if it were done on humans.

Let me state that Baby Fae was an experiment. Yes, like it or not, she was. And to think that some poor creature had to give its life so she could live for a small period of time. The baboon could have lived for years, but as we all know, that didn't happen. If we were to start to do more experifments on humans the humans would not suffer because they would be given anesthesia unlike animals who are given no anesthesia because the scientists don't give a fuck about the animals at all.

I have a list of people who would be perfect to start with. All vivisectionists, all people who fuck up the punk scene, murderers, rapists, child molesters, and Twattie of the EXPLOITIBLE BUTTFUCKS. And of course, we should put Mykel Board in the front for his stupid opinions on vegetarianism.
Tom Tirrell/ 734 Ave. B/ Redondo Beach, CA 90277

MRR:

Star wars! Sounds exciting, doesn't it? Imagine satelites circling the earth waiting to destroy nuclear weapons before they can destroy our civilization. Gosh! This system, the "strategic defense initiative" as Reagan's newspeak terms it, could make nuclear weapons obsolete. Or could it. . .

It sounds too good to be true, and it is. There are many reasons that this "dream" is just another nightmare disguised as national policy. Here are four reasons not be build it:

1) Stars wars won't work. Star wars depends upon the development of particle beams, lasar battle stations, kinetic energy weapons, geosynchronous relay space mirrors, and so on. I don't pretend to understand these components, it's frightening, though, when Reagan himself is unable to explain them. Since commentators and the President alike can't understand it, we have to look to scientists for guidance. Their response is shocking. Huge numbers of our best scientific minds have come to the same conclusion: star wars won't work. In fact, 700 members of the National Academy of Science and 53 Nobel Laureates have joined just one organization, the Union of Concerned Scientists, and are protesting this attempt to turn nightmare to reality.

Remember, to be successful, star wars would have to stop <u>every</u> nuclear missile. None of the thousands and thousands can be allowed to make it through. Who's kidding who here?

2) Star wars will lead to a new arms race, in space and on earth. Imagine you're a defense planner in the Kremlin and the U.S. is developing a method to destroy your country's nuclear weapons before they land on the "enemy's" soil. It's a frightening prospect because it gives the U.S. a "first strike" capability. That means the U.S. could destroy all of your country and you couldn't strike back. Your only response is to develop your own star wars and at the same time speed up production of nuclear weaons to try to overwhelm the American version. But that's not all. You would deploy "space mines" to destroy their star wars before it could be used. Mines are much cheaper than any "strategic defense initiative."

We all know what the next move would be for the U.S.--more missiles, and of course space mines of our own. The sky is left littered with two useless star wars systems and countless space weapons that would be used to destroy peaceful satellites as well. No more cable T.V., Kiddies!

3) Star wars spends more than we can afford on something we don't need. They say star wars could easily cost a trillion dollars, or more! Think about it. . .a trillion dollars! That's $1,000,000,000,000! Think what a cool trillion could buy at the record store. That's two hundred billion admissions to see your favorite band. Forget the guest list, I've got a few extra bucks today!

But wait a minute. Think of what a trillion dollars would buy in medical care for the sick, food for the hungry, and housing for the homeless. Think of the thousands of scientists being paid to design and build star wars who could instead be paid to cure cancer, or maybe to fix my nose after I broke it at the show.

Where will a trillion dollars come from? That's five or six times our feared national debt, folks. One trillion dollars equals five hundred billion cans of spray paint, and it may take that many to stop this nightmare.

Star wars is wrong. The U.S. has signed treaties that prohibit space weapons. But then, when has that stopped Reagan? See Grenada, or more importantly, Nicaragua.

Just one more point. Let's suspend reality and imagine that star wars will work perfectly, which it won't, and that we can afford it, which we can't. Let's say that it makes missiles which go into the upper atmosphere obsolete. Fine, but what about cruise missiles? You know, the ones that hug the ground all the way from launch till target. Star wars can't touch them! Even is star wars did work, it wouldn't!

Star wars should have been proposed on April Fools Day. The joke's on us.

Many thanks to the Union of Concerned Scientists. By the way, if you have a spare million laying around, send it to them at: 26 Church St., Cambridge, MA, 02238.
Eric Pierson/ 333 Flatbush Ave/ Brooklyn NY 11217

Dear MRR:

Tonight while I was in the library at school, I decided to look at every newspaper in the place from Tuesday, April 30. Well, I was quite pleased with the results. No Business As Usual Day, although no major thing as far as the media was concerned, turned out to be a success as far as I'm concerned. The following papers carried articles and/or pictures of NBAU Day: <u>Atlanta Constitution, L.A., Times, Ann Arbor News, Orlando Sentinel</u> and at least two others. Whoever came up with the idea came up with a good one. I think we should do it again sometime. There were definitely some happenings in Detroit, massive spray painting if nothing else, and other cities around the country did their share as well.

Personally, the only thing I really did was to call every talk show in Detroit and Ann Arbor and explain what was going on and why. Some of the response was pretty good, too. I called one station so many times that the host knew who I was right away--he said he loved the idea. This guy is 68 years old too! I guess people from all age groups are becoming fed up!

Finally, my band DEEP SIX is brand new. We should be playing out soon. Also, why don't you fucking punk poseurs from A.A. go to shows in Detroit, you know who you are! One more thing, violence at the Hungry Brain has been non-existent to the best of my knowledge. Hungry Brain closed, but hopefully not for long--they're doing shows somewhere else for now.
Orlando/ Ann Arbor

Dear MRR,

In reply to the letter from David Zvkavskas in #25. I often think about this issue myself, and here is a poem I made about it.

Modern way
Is this life worth the price we pay
No way to live but by their modern way
Your freedom is within their cage
Society's standards are not for me
That makes me a loser according to their modern ways

The masses of society flow in one direction. You flow with them or get pushed off the side. The way I look at at, we represent square pegs and a round slot represents the one life style man's accomplishments have formed for society, which is a life of institutions. I am forced to spend my whole life in institutions, not only by law, but also by the environment. You could say I have been shaped into a round peg to fit into that round slot of society, never to know what I could have been. Victims of Accomplishment, Prisoners of Environment.
Aaron Flores/ 9039 Pioneer Blvd #T-105/ Santa Few Springs CA 90670
P.S. If my spelling is bad it's only cause I'm 14.

<u>N e w W a v e</u> (magazine/label/distributor) would like to distribute U.S. hardcore/punk in France. Bands: please contact us to see how to distrbute your records here with low prices. Many people in France are very interested in American HC, but LPs run around $13! We must change this situation. Good music and lyrics without anyone to hear them is powerlessness!
Aline Richard/ B.P.6/ 75462 Paris cedex 10/ France
P.S. MRR mentioned the French band TOLBIAC'S TOADS recently: watch out for them! They are fascist, racist and stupid. They beat up punks and anarchists, and even other skin bands don't like them!

Dear Readers,

Brad at Raunch Records sent us a copy of this letter he received from U.S. Customs. We thought we'd share it with you so you can see what a good job the government is doing "protecting" you from nasty foreign punk rock.
MRR

DEPARTMENT OF THE TREASURY
U.S. CUSTOMS SERVICE
CHICAGO, ILLINOIS

May 21, 1985

REFER TO
853901051117-1

Raunch
375 West 400 S.
Salt Lake City, Utah 84101

Dear Sir/Madam:

Customs examination of the below-described importation has disclosed that it contains merchandise which is considered to be obscene and therefore subject to Customs seizure, as required by Section 305 of the Tariff Act of 1930, as amended, 19 U.S.C. 1305. The merchandise consists of the following items: 2 records: "MOB 47" & "Ingron Hutlos"

Country of Origin: Sweden

The facts available to the U.S. Customs Service indicate that you have an interest in the seized merchandise. The purpose of this letter is to advise you of the options available to you concerning this seizure.

1. You may choose to take no action. If you take no action at this time, the items will be delivered to the U.S. Marshal and the matter will be promptly referred to the United States Attorney's office for the institution of a civil action against the seized items, asking the court to order the forfeiture of the seized items to the United States. You will be notified before a judicial determination with respect to the obscenity of the seized items is made, and you will be given an opportunity to present your views to the court, if you so choose <u>OR</u>

2. You may consent to Customs administrative forfeiture of the items by signing and returning the following Consent to Administrative Forfeiture form. By signing and returning the form you will be consenting or agreeing to the administrative forfeiture and destruction of the seized items. In other words, you will be asking that this matter not be referred to a court for a judicial determination on the issue of whether the seized items are obscene. If you choose this second option, you should sign and return the following form to this office. Upon receipt of the signed form, we will dispose the seized items as provided by law and regulation and close the matter.

Sincerely,

for/Marc Woods

BECAUSE OF THE GREAT DEMAND FOR T-SHIRTS PLEASE LIST 2 ALTERNATE CHOICES! IF YOU HAVE ORDERED A T-SHIRT & ARE STILL WAITING OUR MOST SINCERE APOLOGIES. THIS WILL BE RESOLVED IMMEDIATLY. WE ARE BOOKING 7 SECONDS, YOUTH BRIGADE, S.N.F.U. AND UPRIGHT CITIZENS TOURS THIS SUMMER, SO WRITE WITH INFOR ON CLUBS OR PROMOTERS IN YOUR AREA IF YOU'D LIKE THEM TO PLAY. SEND IN SPECIFIC DETAILS LIKE PHONE#, CONTACTS, CAPACITY, USUAL ATTENDANCE, DOOR PRICE, EXPENSES, AND WHICH DAYS ARE BEST FOR SHOWS, ESPECIALLY IF YOU CAN DO WEEKDAYS. AND OF COURSE ALL AGES ARE BEST. SORRY FOR OUR LACK OF SPEEDY REPLYS TO EVERYONE BUT TRY AND UNDERSTAND THERE ARE ONLY TWO OF US HERE FULL TIME AND WE ALSO TRY TO PLAY MUSIC WHEN WE CAN. WE REALLY DO TRY AND MOST OF ALL WE CARE!!!! ALL YOU CANUCKS WRITE TO GUBBY AT OUR NEW CANADIAN OFFICE:BYO CANADA P.O. BOX 4554, EDMONTON, ALBERTA, CANADA. HE'S LONELY!!!

BETTER YOUTH ORGANIZATION
P.O. BOX 67A64
LOS ANGELES, CA 90067

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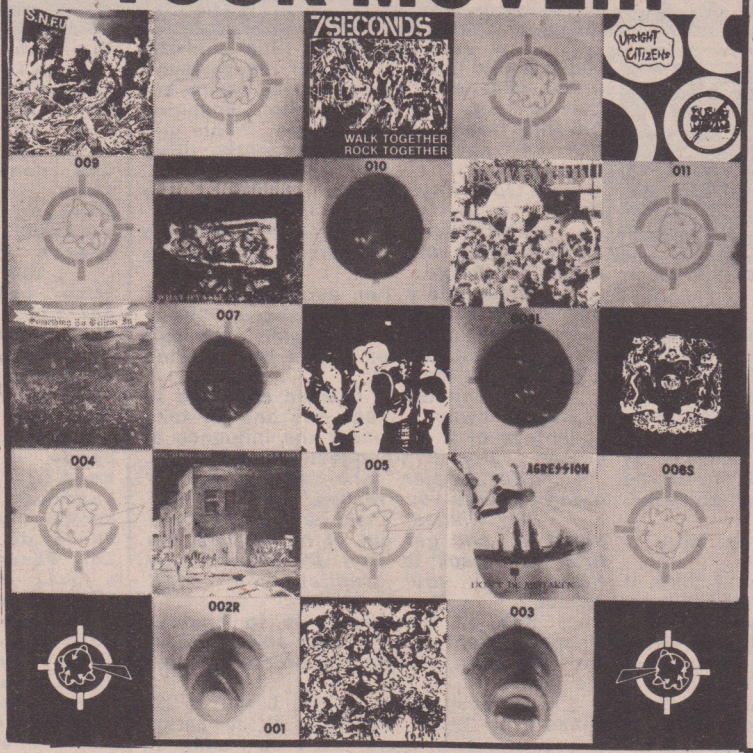

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COLUMNS opinions expressed are those of the columnists

Q. How many feminists does it take to change a lightbulb?
A. That's not funny.--Old Joke

Quote #1: "Humor has been used to enslave women the same way slavery has been used to oppress black".--**Famous feminist.**

Quote #2: "What about bands that call themselves "joke" bands and yet perpetrate more and more stances of hatred, violence and stupidity?. . .how much longer can bands go on cranking out the same old backwards drivel in the name of satire?"--**From a letter to MRR.**

Quote #3: "Take my wife. . .please."--**Henny Youngman.**

Okay, I'll admit it. I didn't think it was true. But now I'm a believer. "What's humor?" I used to ask myself. "Something funny," I would answer. Occasionally it might be informative, abrasive, or stupid, but I never thought it was a tool of hatred and "enslavement".

But, being an open-minded kind of a guy, I decided to check things out for myself. After all, it's one thing to be an intentionally nasty person, but it's quite another to go around causing violence and making slaves without realizing it.

I'm sure most readers would be surprised to learn that I'm neither a fan of slavery nor random unintentional violence. Even so, I knew I might have to again inflict these in the name of research. At least this would be the last time. This is what I did:

I walked down Bleecker Street until I found a nice lady who would talk to me. Matronly, in her early fifties, she seemed secure enough in her ways to resist a mild onslaught of humor.

"'Scuse me," I said. *"Do you know what Mrs. DeSade said when she was asked why she divorced the Marquis?"*

Her eyes widened in horror. She began to shake. *"N.. .n.. ..noo I don't,"* came her trembling reply.

"Beats me!" I said and was about to laugh when I noticed a small rivulet of blood flowing from just under her hairline down next to her nose.

"Can't BE!" I thought. "It's just a coincidence." But I had to know for sure. I went on.

"Do you know what the definition of FALSIES is?" I asked. The woman stood there unable to move. Her lips twitched helplessly as she tried to speak. Realizing that she couldn't answer, I answered for her. *"Delusions of glandeur!. . .Ha, ha. . ."*

My laugh caught in my throat, when suddenly her head snapped back and a large blue and yellow bruise appeared on her chin. She screamed *"No more! No more!"* Then she started yelling for the cops.

"Police! Police!" she shrieked. *"I'm the victim of humor! Help!! Help! Joke attack!"*

Having recently read that some New York police were experimenting with new uses for cattle prods, I ran. I made it to Washington Square Park before I had to stop. I sat down on a bench, trying to catch my breath.

"Jesus!" I thought. "I was wrong. Humor really IS violent. Well, at least it's not enslaving."

Just then this pretty little punkette walks up to me. I can tell the weekend punks because they can never figure out how to keep their earrings from snagging on their leather-jacket studs. This girl had her head in a permanently tilted position.

"Got any spare change?" she asked.

"Did you hear the one about the stenographer and the six masturbating dwarfs?" I asked.

Immediately her eyes went blank. She stared straight off into space. *"Your wish is my command, master,"* she said and then fell to her knees and started fumbling with my belt.

"Oh my God!" I yelled and tried to push her away. I am not one to take advantage of a girl under the influence of humor. *"Stop it!"* I begged.

"But master," she said. *"I'm only trying to serve your wishes."*

"My wishes," I told her, *"are that you stand up, and get out of here. Take the first train back to New Jersey and stay there until you graduate from high school."*

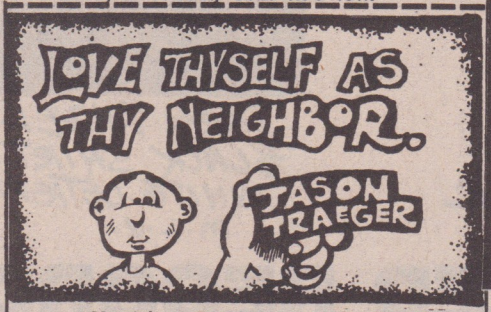
She bit her lower lip in obvious disappointment at not being able to serve me better, but, true to her orders, she left the park.

As you can imagine, I was a bit shaken by these events. I am rarely wrong, and even more rarely do I admit it. But now it was staring me right in the crotch. I had to reach the unavoidable conclusion: HUMOR HURTS.

There it was, plain as the saliva on my pants. All this time I thought I was making fun, I was actually causing pain. All this time I thought that people were angry because they were stupid and "didn't get it," the reality was that it (my humor) got them! I began to cry at my own ignorance and the sudden realization of all the harm I must've caused without knowing it.

So now, I'm making this pledge: As certain as these events REALLY HAPPENED, that's how certain I will be in my forswearance of humor. That's right. I'm giving it up, going cold turkey. Satire, parody, lampooning. . out the window. Puns, farce, slapstick. . .boom!! Done away with!! Joking, gags, shaggy dog stories, limericks. . .I'm kissing them goodbye. It's a new type of straight edge with a new type of straight face.

I often criticize people for demanding changes in others before they are willing to change themselves. I would be a hypocrite if I did not do something in my Idlown life to make the world a better place. Now, I've taken a great step forward. I've kicked the humor habit. Maybe others will follow my example. Just think of how wonderful the world would be, if nobody ever had fun.



Martin Sprouse and I often encourage a "positive attitude" in our zine, The Leading Edge. I'd like to do a little less talking on the subject, though. Speaking so often of this "positive attitude tends to trivialize that which I think is anything but trivial! I'd rather let my actions and attitude relay my message than my mouth. I'm confident enough in myself that I know I project that feeling of positive energy without having to say it, or preach it.

The reason I chose to write this column, and a factor in establishing my stance on it, is this "trend" of using "positive" as a pretext to label bands and fanzines or songs. Fine, labels are convenient in conversation, but too often I hear "poitive" being applied to one type of band. A "positive" band, it seems, is straight edge, hardcore, and is "fun". What about CRASS, MDC, and ANTI-SECT? Where do these "peace bands" fit in? Peace is about as "positive" a goal as I can think of. While the "doom and gloom" of some of them seems "old" at times, so does the "go have fun" and "happy, nothing wrongers" of the "positive" bands. A lot of the "positive" bands stress unity, yet those bands and zines don't like the "peace bands" or the "negative bands" or the "arty bands"--unite your faction? No new idea there--countries have done it for a long time--it's called nationalism. In our scene it's called two things: isolationism, and my term, bullshit.

Positive is often confused with "fun". I associate the term "positive attitude" as having something to do with positive change and evolution. I mean, the assholes we oppose are out only for fun, except often at other's expense. The only difference I see between them and the "fun" bands and zines is the "fun" ones do it without bothering anyone. I'm not content to just have my "fun". I'm not content to be neutral. Neutral, to me, is no better than negative.

The bottom line to all my ramblings is this: "positive" is a series of actions. It's not a label, it's not always fun, it's not neutral. It never is. Not to discourage anyone from calling themselves "positive", I only hope you'll live to justify that label, not to trivialize it.

Dear Kent,

I've noticed that you haven't had a column lately, so I thought I'd write about something that's really been bothering me over the past years

of inter-relating and living with people. It seems that although we think and talk and write and do a lot, when it comes down to everyday living and relating, we really come up short. And I'm finding it quite depressing. Boyfriend/girlfriend relationships, friends arguing and all that shit is what I'm trying to get at. Sometimes people just don't get along, that's true, but sometimes it's easier to not try to work things out. And that's disappointing.

For those of us who are anti-this and that, anti-sexism, racism and authoritarianism, etc., etc., I wish we could try harder to be anti-animosity if others don't agree with us, or do things a little differently or whatever. We seem to spend a lot of time criticizing other people instead of looking inwards at ourselves (really looking) and accepting and giving constructive criticism to our friends.

If only we could accept that criticism from our friends, I think we'd learn a lot because they see us in a way we can never see. A lot of broken relationships come from being a little too close-minded and set in our thinking to look at the other side of the coin. (I know I've done it.) Being open-minded and looking at both or all sides of political issues should go on into our personal lives, or vice versa, starting with ourselves before forming set opinions on major issues of the world.

If we really value our friendships, we can help each other instead of constantly going through friends as if they were going out of style. I think it's horrible when one goes to a show or whatever and feels uncomfortable because "so-and-so" is there. It's really hard though, I know, especially to try to re-establish a broken friendship, but we can't keep fighting each other or competing with each other, or soon we'll only be competing with a tiny circle of people and reaching no one else.

I'd like to hear other people's opinions, or more importantly, solutions, if at all possible. Communication IS the key, and if we can't communicate with those in our community, how can any wider communication really be effective?

Upset, and trying to be open-minded..... Anonymous

Well hell, one thing right off the top is that it sure feels great to know that other people think along the same lines as you. Makes you feel that there is hope-not that everything is so shitty,but sometimes it sure feels that way.

As far as possible solutions-oh boy, It really depends on how the individual can and chooses to deal with it. I consider people to be just about the most important thing-I like watching, listening and talking with 'em. I also really try to know and understand my friends. Sure-there are differences between the way I feel, relate to and see things and the way others do, but I really think that's fucking cool (and sure as hell makes it interesting). Also-it's really important to take that into account, and not lump all people into one category-they're like "this" and you deal with 'em like "that." Everyone deals with things differently. Some people have a hard time their feelings into words,for instance. Maybe you (general "you"-not anonymous) feel that you can relate to people fine with an in-depth conversation, but it's important to remember that to some people,that's hard.So if they can't talk with you or perhaps don't have the reply you "expected," or want, remember that it doesn't necessarily mean anything personal (so don't take it that way), and try to find another way that you both can deal with each other. And shit-make an effort, try to understand them-because people are incredible, and real friends are valuable as hell, and worth the "work" to keep.

You can learn a hell of a lot from your friends (and other people as a whole)-like how different people deal with life situations-as well as learn a hell of a lot about yourself. And fucking pay attention and file away all this information, because it's important stuff we're talking about here-PEOPLE,for gods sake! You're gonna see 'em every day, so learn how to deal with 'em.

Also included in this ramble is respect-quite an important factor. Respect people, because fuck-we're all human, and we're all here together. Also, respect the relationship you have with others and take responsibility for it. Deal with other people, your friendships and relationships the best way you feel you can-but remember that it is how you choose to deal with it. You cannot expect other people to deal with things in the same way as you-just as you really can't(or shouldn't)expect anything of anyone not meaning to sound harsh it's just true.)

People. Hell. Accept them for who they are,learn with them and from them and see what happens. But don't

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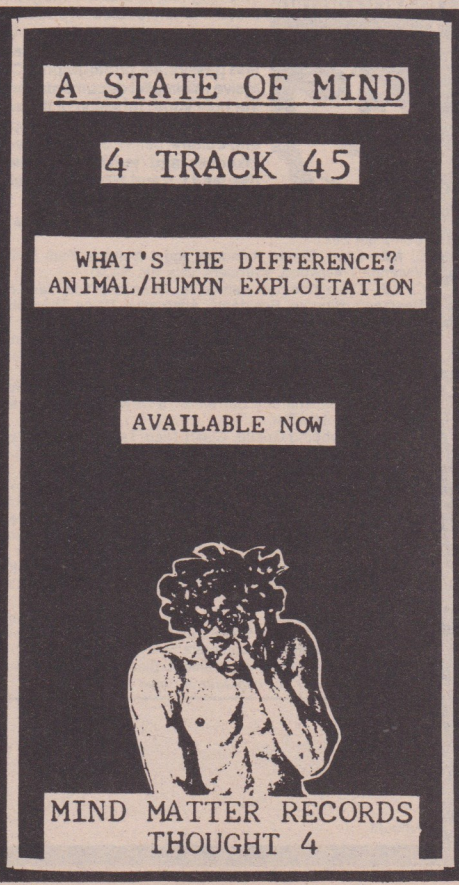

forget-sometimes you do have to work at it.Understanding people isn't always easy-in fact, sometimes it's a real mess. But heh-sometimes it's worth it-and if it's important to you...

"You don't mess around with Americans", "Enough is enough", "I'm sick of hearing about terrorists"...these are some of the voices of Americans sampled by CBS Evening News after the hijacking of the TWA plane to Beirut. Everybody was really indignant and frustrated, and ready to go out and nuke those Arab "terrorists". But who are the real terrorists?

The reason given for the kidnapping of the Americans on that plane was the Shiites wanted to exchange them for 700 Lebanese men taken hostage by the retreating Israeli troops from Southern Lebanon last month. They were being held without charges or trials. Aren't they hostages? Fuck yes. Do any of those indignant Americans give a shit about that? Fuck no. Or do they give a shit about the terror their (U.S.) government has inflicted in Nicaragua or Iran or in countless other countries for the last 40 years? Duh.

On to other matters. Several issues back, MRR asked for your input on the service you receive from our advertisers, especially as to mail order. It is with a great degree of satisfaction that I can report that all came through with better-than-average marks. There were a few complaints about late deliveries, but even those seem to have been compensated for by either postcards explaining the delay, or by extra goodies being included when the packages did arrive. The real winner (loser) was SST Records (who don't even advertise with MRR, but who have managed to piss off enough people that they got remarks galore anyway).

I don't know if you ever saw the movie "Z" (which takes place in Greece just prior to the military coup abetted by the U.S. government, and graphically shows how fascist elements inside the police and military used street thugs to harass anyone in their way--the same tactic used by the Nazis in Germany, forming hoods into the Brownshirts, the S.A.), but it seems that there is a marked similarity of strategy being employed here in S.F. It has long been suspected that some of the skins here were working with/for the cops. After some skins announced their "American Front" a few months ago (in a flyer which warned punks, hippies, anarchists, commies, etc. that their days were numbered), they embarked on various actions, such as kicking in the window of the anarchist bookshop on Haight St, showing up at demonstrations (such as No Business As Usual) to cheer on the cops and start fights with punks so the cops would have a pretext to bust heads, and tearing down banners at the anti-apartheid protests in Berkeley. Some skins were even bragging of their association with the S.F.P.D., and that they had a judge who would let them out when they got popped for something. While all that may possibly be circumstantial, explain this one: A very trustworthy source happened to be peering out a second story window during a recent Haight Street Fair and saw a bunch of skins just hanging out. Then a uniformed cop walked up to them and said, "Boys, I've got another assignment for you." They all huddled with the cop, then shook his hand, and walked off down the street where they started a fight with some people. Cute.

While we're on the subject, many rumors have floated back about AGNOSTIC FRONT's roadies engaging in fag-bashing while on their recent tour. Some of those stories came again from very close and reliable sources who would have nothing to gain from making up such bullshit. These stories are plentiful but unconfirmed.

Some imitators of the English "Bathboy" phenomena have sprung up locally. These Bathboys say "Bath" stands for "Bay Area Towel Heads" and that they aren't a gang but a "scrub club". Hmmm.

Went to a Goldenvoice show at the Olympic in L.A. I was expecting the worst, but perhaps because it was a relatively small crowd (2000 people), the show was enjoyable. The security people seemed pretty firm, but not abusive. And when bullshit erupted with skins seig-heiling, etc, Frank (stage manager) put an end to it fast. The crowd seemed very friendly in general, and I saw fewer fights than at much smaller shows up north here in S.F. Again, the reason this show was managable may have been due to the crowd size, cuz I can easily see how 5000 people packed into that hall could result in situations that would be a total bummer. Highlight of the night for me was the singer of LOVE CANAL, who's banter with the audience was intelligent, satirical, and fun in a "punk rock" way that I seldom see any more.Lively band too.

For the last 5 years, a group of us have gotten together every Wednesday night to clobber each other over the game of Risk. So, 4 of us (including Joseph Pope of Systematic, Hugh Brown who made the CLASH's Give 'Em Enough Rope cover, and team drunk Jack Perkins) went down to L.A. to play a group of people we read about who do the same there. After 7 hours, we Risk Masters defeated those Sons of Irkutskian Dogs 3 games to 2, proving anew that it's a "world of hurt" we live in. Later.

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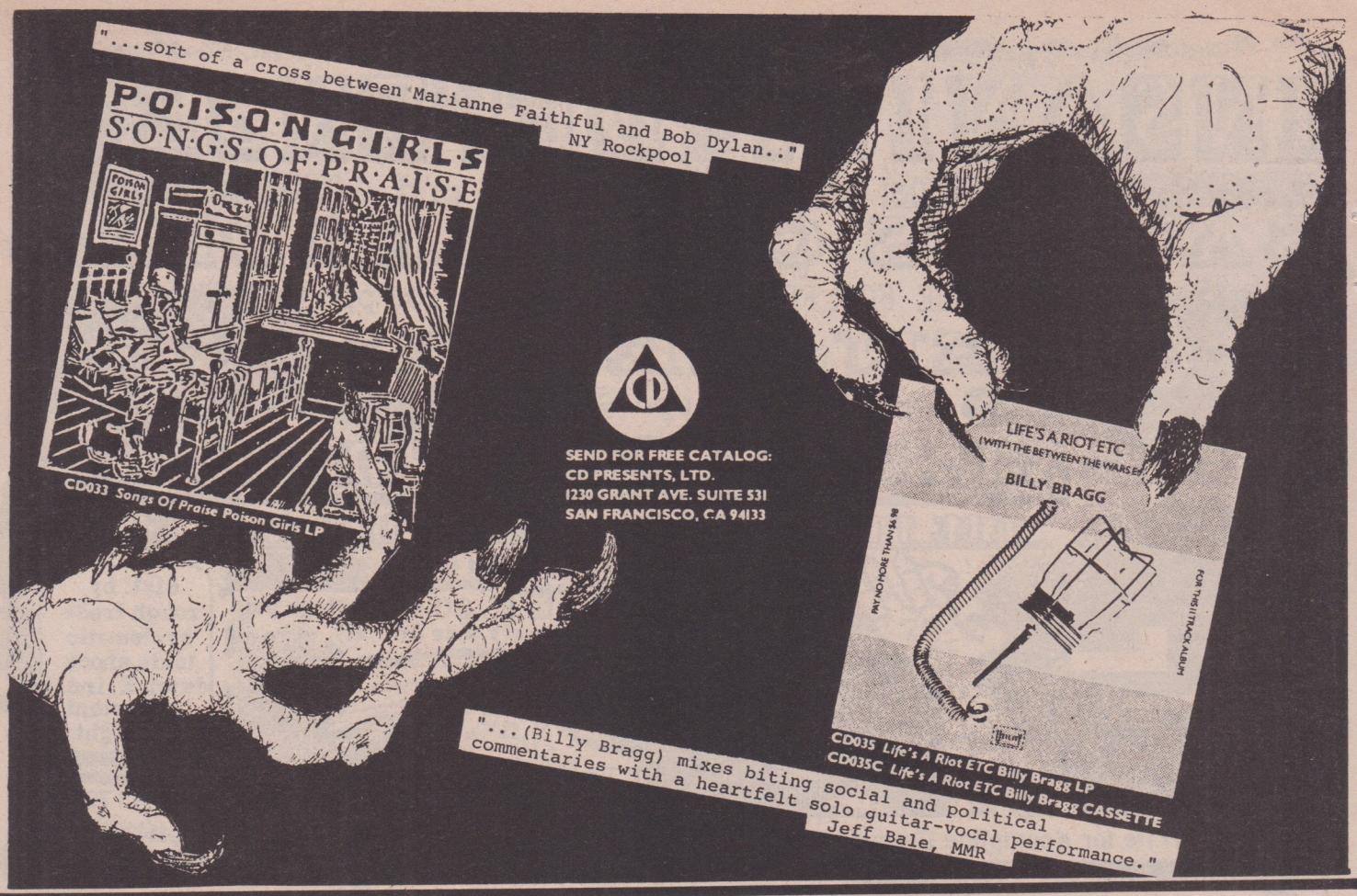

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FINAL WARNING

FINAL WARNING are: Tim (19) bass, Simon (21) guitar, Jeff (19) singer, Dan (22) drums; and live at: 2524 SE 20th/ Portland OR 97202. Interview by Pushead.

MRR: Why FINAL WARNING?

D: You could take it many ways. You could say "final warning" as in the end of the world, or as in getting kicked out of your apartment, or as in someone kicking you out of a club.

S: It's the ultimate ultimatum.

T: Because it was better than BROKEN TRUST, which we used to be called.

MRR: Explain the evolution of FINAL WARNING.

S: Me and Dan started; we wrote a song, "Carnage". We practiced inside a nobile home.

D: And then Tim joined the band.

T: We changed our name to FINAL WARNING after we got Glenn on bass.

D: Then he moved to San Francisco, Tim moved over to bass, and we got former VICTIMS OF SOCIETY singer Jeff.

MRR: How have you changed since Glenn left?

D: He just moved to S.F., quit. He got drunk and was embarrassing to us sometimes.

T: Now he's in TRASH.

S: It's the best thing that could've happened to him.

T: He played with the FUCK-UPS for a while. But we have our own sound now, instead of trying to fit into a mold, cause we used to play all thrash stuff.

D: That's our major progress; when Glenn was in the band we leaned more towards thrash.

MRR: What's it like being a Portland band?

D: Boring.

T: Cliquey.

S: Stagnant.

MRR: Have you ever ventured out of Portland?

T: We played Eugene twice.

S: And Corvallis with the DK's.

T: We're trying to do a little West Coast tour...

D: But before we tour extensively, we'd like to get more exposure, get a 12" out.

MRR: What are some of your favorite Portland bands?

T: POISON IDEA.

S: And WIPERS.

T: And 69 WAYS.

MRR: What do you think about POISON IDEA, who have been around for years yet are still secluded in the Portland area?

D: I think it's too bad they've never ventured and toured. It's the biggest waste of talent in town.

S: But they have lots of ties here and can't really tour.

T: They do, and that's too bad. They're popular all over the world, but they're popular enough here that they can keep gigging and people will keep coming to see them.

MRR: There's a prominent metal influence in what you play now. How did this come about?

D: Tim and Simon started listening to metal. Jeff doesn't like metal, and I don't either. But it's not a big rift.

S: But you obviously wouldn't be playing if you didn't like it, so it's not really total metal.

T: Since me and Simon write the songs, and we're influenced by metal, they come off with a metal influence.

D: But again, we're not a metal band.

MRR: You opened for MERCYFUL FATE. How did the crowd respond?

T: They were puzzled.

S: And disappointed that we weren't SLAYER. But they got a little more enthusiastic when they saw we didn't sound like DURAN DURAN.

T: They didn't know what to expect.

MRR: Do you agree with MERCYFUL FATE's stance on Satanism, etc.?

T: Fuck no!

S: It's a load of bullshit.

D: We think it's a joke.

S: They probably do also, and jusy do it for the bucks.

MRR: What's it like for a hardcore band to play with a band like that?

T: We got dressing rooms and deli trays for the first time in our lives.

D: Dressing room? It was a box.

D: All the Heinekens we could drink, stuffing our coats...

T: Free beers, big crowd, but all kind of a joke, really...all the hype.

S: I felt very uncomfortable.

D: But we would've been fools to pass up an offer like that.

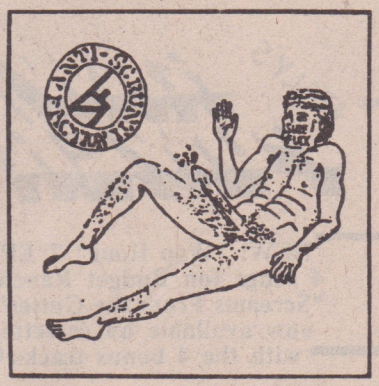
MRR: What do you think of the metal/thrash crossover, and the war created by it?

T: I think it's good that people are open-minded enough to play what they feel like and not feel they have to fit into a particular vein.

MRR: Are you pleased with your studio effort (7"EP)?
S & D: Yes.
T: Except you can't hear the bass.
S: Great guitar sound though.
D: That was recorded a year ago. And we've changed so much since.
MRR: How is the record doing?
T: We've sold a thousand copies already.
D: We handle the mail order and Fatal Erection does the distributing.
MRR: What are FINAL WARNING's political beliefs?
T: When I used to write lyrics, I used to write pretty much anti-war, anti-government, anti-religion stuff cause I used to listen to a lot of DISCHARGE.
J: I sing about things that affect me, my world, our world together.

T: All I hope someone would get out of our lyrics is that maybe they'd wake 'em up a bit.
D: Our lyrics have changed from being strongly-worded DISCHARGE-influenced to more of Jeff's personal views.
J: They're Tim's and my views.
D: We're a humanist band.
T: You start feeling like you're screaming at a wall if you try to sing about nuclear war.
S: And basically, if you're putting it on a punk rock record, that only goes to punk rockers. I find it kind of redundant to keep saying the same things over and over. It has changed certain people's thinking, beliefs though.
T: I think it's really good that bands like CRUCIFIX and DISCHARGE bother to say those kinds of things, but after a certain point...
S: You're talking in circles.
MRR: Who are you speaking to in "Out of Sight, Out of Mind"?
J: It's more like honesty within yourself. It means that if you don't see it in front of your face you can just disregard it. One day you can look at a paper and see all these things about famine and say "Gee, that's terrible", and then you turn the page and don't think about it because it's not in front of you and doesn't affect the way you're living. Like, starving Eithopians aren't affecting me going to school, me coming home, me getting drunk. Then, you know, I'm not going to worry about it.
MRR: What you think about vivisection/animal liberation? In America, it's not a well-publicized matter. Do you think it should be?
J: I think that people who whine about that are just uneducated, because that's how they find cures for diseases.
T: I guess that's true, because they wouldn't know much about cancer if they didn't experiment on animals. But some of it, like I've seen pictures of monkeys hooked up to a machine where all they can breath is the smoke of a hundred cigarettes...that's pretty disgusting. You're not going to learn anything from that.
D: That's true...
S: I think there's a difference between experimentation and...
T: Thoughtlessness.
S: Torture.
T: For medical research that's really going to benefit people, maybe.
S: If there's any humane way to do it, then by all means do that instead.
J: Hey, who cares? The Bible says animals don't have souls anyway.
S: It's be useless to publicize it because, generally, the American people wouldn't care.
D: Speaking to a deaf ear.
T: I think they should ban things like veal crates and force-feeding animals on farms, stuff like that. They do some outrageous things to animals.
MRR: Are you the way you were raised or the way you've learned yourselves?
D: Only as far as the food I eat, like conditioning. But I don't have the same political beliefs my grandma, or mom, or any of my brothers and sisters have, so in certain ways you are the way you were brought up, and in others you grow and get your own opinions.
T: The way I was raised, I figured everything out for myself. So I'm the way I learned because of that.
J: Well, you always make the choice, just from learning. I mean, you can grow up, you can make the choice not to be the way you were brought up. Like me, some things I've been brought up on, some values I still care about I still stand by. But then others I've kinda thrown away.
S: With my mom working all the time, I had to learn on my own.
MRR: What do you think about the threat of war? Will it ever come, or is it just a way to build up the economic system by the politicians?
T: You get bombarded with so much that eventually you stop thinking about it.
S: You want to stop thinking about it because it gives you a negative attitude about life.
J: Out of sight, out of mind.
T: It'd be pretty easy for them to start a war; they almost have a couple of times by mistake.
D: I think it's safe to say that nuclear war on some scale is inevitable.
T: Well, with attitudes like Reagan's, where he feels he has tp spend even more on his so-called defense than he did last year, instead of trying to reduce it with the Soviets. And he just refuses to talk to them. With the way it keeps escalating, there's going to be so much tension eventually. There's so much procedure and formality involved in the whole process too. It's not like he could sit down and say, "Listen Gorby, about those bombs..." But he's even boycotting the peace talks. There's no way that he'll ever get the peace he talks about wanting, as far as I can see. I wrote this song, "Looking Outside", as I was sitting in my apartment trying to imagine what everything would look like if it was all leveled. It's unfathomable. But since you really have no control over that, you can't just dwell on it, can't let it get you down.
S: Yes, we're aware of it all, but it doesn't plague us.

A.S.F.



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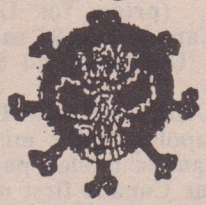

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So. June's all over. Sure hopes all the fun news fits in a half page--with pictures too?! Oh boy. Guess I can't babble as much as usual, huh? Oh well....

RAW POWER dropped in for a very spontaneous show early on, playing to a small but very appreciative audience at the Sound of Music.

And our locals have been touring...the DICKS had a really rousing "adios" show at the S.o.M....playing to a small audience of pals...sure hope they had a swell time on tour--and they should be home soon. Backing them that night were the AFFLICTED. They've been around for a long time, and have gotten really tight and learned a lot during the years. Yep, they're a bunch of talented guys, that's for sure, and pack a lot of energy into their set. Don't miss 'em.

An interesting night at the farm a bit later, spanning the hardcore/metal boundry---GBH, VERBAL ABUSE, and CORROSION OF CONFORMITY. The punks and headbangers rocked like crazy---C.O.C. was intense as hell...it was great! Unfortunately, we only had this one chance to see 'em, so for those of you who didn't--just gotta wait till next time...VERBAL ABUSE ripped!! They're amazingly powerful--and with Scotty singing--well, he's just one of the most energized vocalists I've seen. Also, they've been recording, so listen up for news about that. And GBH? Well, you've seen 'em before, huh? And boy, did my neck ever ache the next day from all the headbanging...

So hey---I know this is verging off the subject a bit as far as musical tastes go, but you really should check out some of the free music in various parks and such this summer. I saw Blomstedt conduct Beethoven in Stern Grove one Sunday afternoon, and it was incredible!! A symphony playing outdoors, and for free! Lot's of people took advantage of this...and heck--you should too!

SOCIAL UNREST played at the Mab recently--their first gig sine the release of their album. All I can say is--if you haven't seen 'em recently, you're blowin' it big time--they are fucking mind-blowing. Really clean, clear sound, and tight as hell..get their lp too...it's called SU2000. CHRIST ON PARADE played with 'em...really energetic thrash, and fast...They've been recording lately, with Pushead producing--can't wait to hear what comes from that session--ought to be great...

And the month drew to a close with a fantastic show put on by the DMR's at the Mab-MARGINAL MAN, FANG, JACKSHIT, and VIOLENT COERCION. Embarrasingly enough, I got there late, and walked in at the beginning of FANG. Sam sure hasn't lost his punch--got the crowd verging on hysteria. And MARGINAL MAN? They were just fucking incredible--and I better not go on--space problems, you know.

OK....a few tidbits to satiate all you news-hungry punk rockers....Recording recently, SPECIAL FORCES and MORALLY BANKRUPT....VICTIM'S FAMILY, an amazing band from the North Bay, recently completed a mini-tour. Sure is good to see bands not wait until they have vinyl out before they hit the road...@ STATE OF MIND is also touring....A few new bands to check out--REIGN OF LEE KWAN, ADOLF & THE GASSERS, and the HOUSECOAT PROJECT-- and plenty more, I'm

The crowd gets younger every day!

sure....Paul Castille is singing with a new band--the LB's. Much faster pace than the BLACK ATHLETES--they played their first gig with MIA early in June....And, we're fortunate as hell to have the best radio station in the world here in Berkeley---KALX, 90.7 fm. Great tunes round the clock, and no commercials...call 415-642-1111 if you have any ?'s, or want to get airplay....Looking for cheap studio space? Of course you are! Well, call Franco at 550-8343, and it's cheap!!....Cool East Bay zine to check out--Cometbus. Interviews, reviews, and plenty of East Bay scene news. Send a few stamps for postage, to PO Box 4726, Berkeley, Ca, 94704.

So gang, that's all for now--catchya later, Kent. (PO Box 98, San Anselmo, Ca, 94960).

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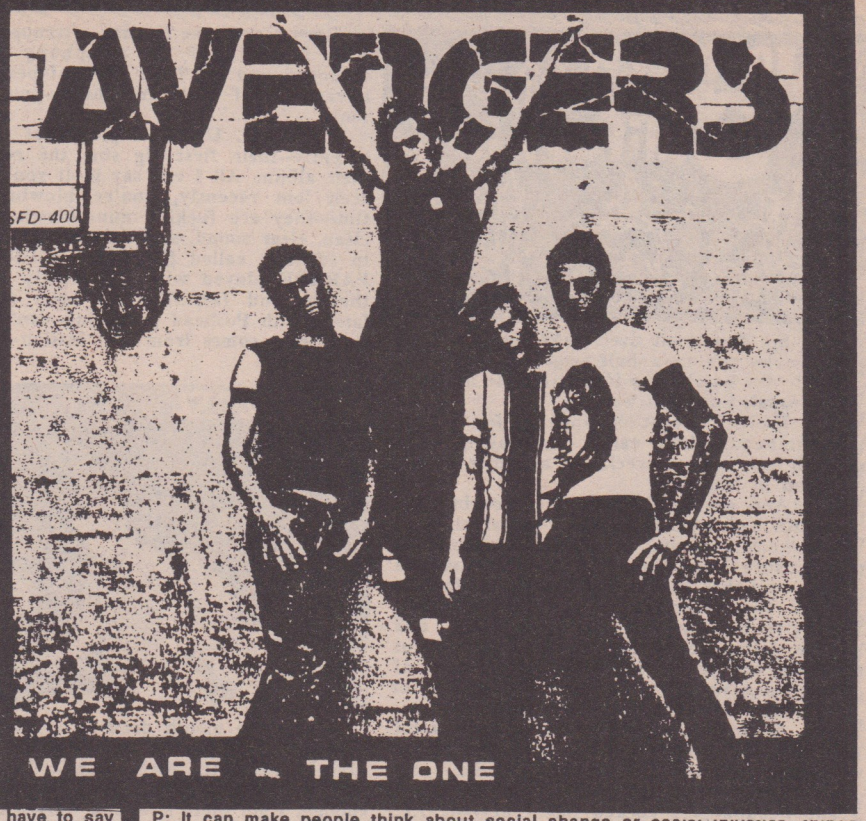
PENELOPE of AVENGERS



MRR: With us is Penelope Houston, who was the singer and co-songwriter for the AVENGERS. She's been out the country for a while and recently returned. I thought I'd ask her to catch us up on what she's been doing and how she sees today's punk scene from her perspective. Anyway, Penelope, why don't you briefly bring us up to the present from when the AVENGERS broke up.

P: We broke up in June of '79, and all the AVENGERS went their seperate ways. Jimmy. the bass player, is now with Chris Isaak's SILVERTONE, and Danny was with JOAN JETT for a couple of years. Greg quit the music business and only plays the guitar for himself now. I went down to L.A. to work on a few video things and some music that hasn't come out yet. Then I went off to England for a couple of years and did some work with HOWARD DEVOTO on his solo album. I came back here in september just to visit, and Greg had been playing in his closet for all of these 5 years, writing some really great songs. He said, "Look, I've got this music and if you want to use it, you can." I started writing lyrics to it and I thought, "Here I am; I'm going to stay and try to get out a band and an album and see where it goes from there."

MRR: In the meantime, 6 years, your musical interests have changed, or evolved. Why don't you talk about what your musical interests are now; what you want to get across in music and the vehicle for doing it.

P: To me, the most important thing is the lyrics and what you have to say directly in words. With the AVENGERS, I always found it hard to physically be heard. Therefore, I felt that people weren't getting the total idea of what I was saying, because I was always up there screaming against these stacks of guitar speakers. I found that really frustrating, and I decided that if I continued, the vocals would be up front and the most important part. From there, I sort of floundered around, because I wasn't sure what kind of music I wanted to go along with that. The band that I'm working on now...I can't really describe how the music would be. Some of my favorite sounds now would be like the VIOLENT FEMMES...definitely quieter and slower. The AVENGERS were in this film called "Louder, Faster, Shorter", and it's just the opposite of that. I did an acoustic show the other week, and I think it was excrutiatingly longer and slower.

MRR: So you don't want to go that much longer, quieter, and slower?

P: No, the band I'm trying to get together now is going to be electric. We might do a couple of ascoustic songs in our set, but basically it'll rock a bit more.

MRR: And Zippy from the AVENGERS is involved in that?

P: Zippy from the MUTANTS, DILS, from various bands. Zippy from Vancouver, yeah, he's involved, and Aaron from the TOILING MIDGETS is also involved. I'm still working on a guitar player. We'll see what it ends up sounding like, but I know my vocals will be up front. It's a lot more melodic than the AVENGERS were.

MRR: Even though your musical vehicle and interests have changed, how about your consciousness? In other words, the lyrics to "The Amerikan In Me'...do you have any problem listening to what you sang and are you embarassed by that? Do you feel that was naive, or do you feel good about what you had to say before?

P: Well, I don't think I'll be doing "The Amerikan In Me" in my new set, but politically, my stance is just as strong, if not stronger, than it was then. Some of the stuff we did was naive, and a lot of it was quite vague. We did teenage anthems. People could jump up and down and shake their fists and sing along and feel really good about it. The songs were rebellious, but they didn't necessarily give an option, aside from rebellion...an option to our society now. I mean, that's a hard thing to do. I don't have a really strong political line; I'm not a member of any party. I feel exactly the same way now; I feel angry about the same things I did then.

MRR: We were talking earlier, and one of the reasons you feel somewhat alienated from today's punk scene is that, besides the fact that you can't hear the words, it's also teenage rebellion and you don't feel that it's going beyond that. Is that correct?

P: That's about it. When you go to a show nowadays, a majority of the audience is male and they're probably pretrty young. What they want to do is go there and get into the band they're seeing. They probably don't walk away with a whole lot of new ideas. There's nothing wrong with that; teenage rebellion is perfectly natural and great. It should be there, but I'm not a teenager anymore. I'm quite far away from it, so it's not what I want to spend my Saturday night doing.

MRR: But do you think that any form of music can go beyond that? In other words, if you were to do some other type of music and involve some kind of social or political meaning with the music, do you think that it can have any greater impact? Can music in and of itself evoke social change?

P: It can make people think about social change or social injustice, things that they wouldn't necessarily be thinking about already. But the music that I'm going to do is going to be aimed more at my age group than at...

MRR: Which is how old now?

P: 27,...than at people who are between 14 and 18. If people want to listen to it, that's great. But it doesn't sound anything like what we've been listening to on your radio show. This is not the music that I get up on Saturday morning and put on my record player. I think we're talking about musical tastes. A lot of punks may not like my music and won't hear what I've got to say, but I think it will have a much bigger audience than thrash music does.

MRR: This is something similar to when we were talking to DOA (see article this issue). They felt that their musical style had toned down, not in any conscious way, and they felt that they can reach a lot more people with that style. Maybe that's so, but I'm dubious that music in and of itself is going to have any great impact. What I like about the punk scene and music is that, beyond the lyrics of the songs, there's a whole culture, an independent culture of some kind. If you were to do the kind of music you want, there wouldn't actually be a subculture that would relate to it. In other words, you would be going out to the mass market.

P: I don't think I'll ever be in the Top 100 or in the mass market. It will always be some cult or another: to be doing something where there's a community of people that are interested in it or where there's a cultural movement, to me, is the most interesting part of it. To me, punk rock has turned from a cultural movement into a sort of adolescent cultural movement. I think it's become a teenage thing. When I was in the AVENGERS, when we started playing, people that came to our shows were not 14-17 years old. You didn't have to wear heavy boots to avoid having your shins kicked in. Of course, there was a lot of fighting and we did have people energetically throwing themselves about in front of the stage, but it wasn't because they needed to show their manhood or anything. BLACK FLAG didn't even exist until 1979, and we were already pretty much over then. Nowadays, a lot of people who would like to go to shows, like I was saying earlier about 7 SECONDS--I'd like to go to their show, but I don't want to have to wear steel-toed boots to know that I'm not going to be crushed.

MRR: You have a point there.

P: To me, it's been taken over as a sort of male, adolescent thing. Maybe your magazine and show go beyond that, but a lot of the gigs seem to be a macho thing that I don't particularly enjoy.

MRR: I don't enjoy it either. How do you think it came to that pass? You're right, the average age of someone going to shows now is 17, whereas in '77 the average age was maybe 23 let's say. I sort of have, I don't know if it's a grudge, but...that a lot of people left the punk scene as younger people came in, and abandoned something that they had inspired because there was all this new, younger, maybe less harnessed energy, more immature ideas. I wish a lot of those people had stuck around though.

P: You think we're responsible and should be like teachers. I always look at SHAM 69 as an example of good intentions gone wrong. They could not have a show without having hundreds and hundreds of skinheads showing up and beating the shit out of each other and everybody else. They gave up; they could not control their crowd. I never wanted to babysit a bunch of

crazed teenaged boys who were on a day out from the suburbs, out to have as much of a rowdy time as possible. The audience I'd like to have are people who will think about the words I have to sing. I don't know where the change happened. You say you think the older people moved out when the young people moved in, but I think when thrash became popular, a lot of bands that had been started in '77, such as the DILS, AVENGERS, and DOA, musically changed. I mean, we changed in the 2 years we were together, the DILS changed and gave an indication of where they are now (RANK AND FILE). It seems to me to be perfectly normal. You start out in a garage with your band and you don't know how to play anything. Your music is going to sound a lot rougher than it would after you've been together for 2 or 3 years and you've been writing songs. Things develop. I think what was taken up was the style. Msybe it started out not as a teenage movement and it was picked up by teenagers because they liked the rebellious aspect of it. For me, it was usurped for a whole other idea.

MRR: I'm trying to think back. It seems like there was this leftover crowd from the hippie days who didn't relate to that at all and who were waiting to create something. But there were an awful lot of teenagers too. I think of the shows at the International Cafe or Aitos, and there were a lot of really young kids actually. I think it's more a matter of when something starts to become a mass phenomenom, when the secret gets out and the mass media plays it up and a lot of people are drawn to it, then it changes. Younger kids have more energy and they're looking for ways of expressing it. A band has a seperate problem; they seem to learn musically and then get bored with just playing three chords. That's understandable. But, at the same time, punk was more than the music. It was, should be, and still is to some extent, a community or cameraderie. I can remember you at every show, being up in front, totally supporting the bands on stage and being the #1 supporeter for everybody. That changed somewhere along the line. Musically, I can understand how things change, but that (attitude) also changed. Somewhere, people got cynical. Is that maybe it? We didn't "win" right away or something.

P: Well, defnitely it got more cynical. Also, at the time which you're talking about, I knew everyone in the audience and I knew all the bands. Now there are so many bands, you can't possibly know all of them personally and you couldn't possibly know all of the audience members personally. In 1977, you said "leftovers from the hippie days", but I'd say there's a whole generation of people that were too young to have been into the 60's civil rights movement and all of that kind of stuff. Yet they're older than 14-17 now. They were looking for something, and when punk came up they thought "This is it. This is really great." I don't think there was any thrash music before 1979. Even MIDDLE CLASS became quite melodic by 1981-82. I liked MIDDLE CLASS a lot. They had great lyrics; maybe they wanted their lyrics to be heard too. The first time around, being able to hear a record and tell what the lyrics are, whereas with a lot of these thrash songs you can hardly even tell if they're in English. You're trying to make

out these words and they're in Dutch or something. The world community of punks is really great though. People write to each other all over the world. I think in a lot of countries, being a punk is a political statement, but in California it's sort of a trend. It's more of a peer pressure thing going on in people's high schools.

MRR: Especially in bigger cities, it's easy to be a punk.

P: It's an option to being a straight person. Are you going to be heavy metal, are you going to be punk? If you want to have a clique that's outside of what you can see on TV...and now you're even seeing them on TV. To me, I haven't changed; the meaning of the word "punk" has changed. It used to be that you could dress any way you wanted and go to shows and nobody's going to say "You look like a real jerk. You're a poseur." People were much more accepting of anyone that wanted to come and experience this new sound. Now there are a lot more hard and fast rules you have to go by if you're going to go to a show.

MRR: But punk has become more like real life society. It contains reactionary elements, sexism, all sorts of stupid values, as well as really intelligent people. Maybe, in a way, that's good. Maybe it's more real now, not an isolated phenomenom, a bubble unto itself. Now, the problems of real life are exemplified within the punk scene. Maybe it's easier to make those points now: well, you want to sing about fascism, the whole gang thing is a perfect example. You want to talk about sexism, look at this bands lyrics and look at what they're saying on stage and doing. It's a microcosm now of mainstream society. Even though it's a painful experience sometimes, it is more realistic.

P: I think most of the people who got into it wanted to get away from mainstream society. They wanted to be hanging around with other people who weren't going to be fascist or sexist or tell them how they should look or act. You didn't have to worry about that then. I've been called a poseur at recent punk concerts, and I always kind of laugh to myself.

MRR: When you were talking about that inbetweeen generation, you told me earlier about a book you'd been reading that got you really steamed up.

P: "The Lost Generation". It was an article in Esquire. This guy is supposedly helping to define this unnamed generation by talking about Mary Tyler Moore and Mannix and a certain period of time which a lot of people shared, like leafletting for McGovern when you were too young to vote for him, and stuff like that, which are all things I can remember doing. But his answer for it was no answer at all. It was that, "Yeah, we're kind of yuppies now and it's OK, but we don't feel unity." It was a false unity. I think that every gewneration wants to feel unity with people in their own generation. As far as a lot of these punk bands, gigs, and people go, I don't feel unity with that. I don't like violence and I don't like thrash music. They've got their own rules, which I don't fit in.

MRR: It'll be interesting when you make your tape for us to play , to hear what you're talking about. I hope you can come out fighting. Anything you want to throw in at the end?

P: It's really great that people are involved making the scene better and that there's an underground network of punks communicating around the world! They should keep thinking; think for yourself and don't let people tell you how to act! And remember, drugs are a waste of time.

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9 Houston
10 Baton Rouge
11 New Orleans
12 Pensacola
13 Atlanta
14 St. Petersburg
15 Orlando, Fla.
16 Jacksonville, Fla.
17 Columbia, S.C.
18 Knoxville
19 Lexington
20 Cincinnati
21 Cleveland
22 Allen Town
24 Pittsburg

July

25 Lancanster
26 Stanford
27 Philadelphia
28 CBGB's, N.Y.C.
29 Providence, R.I.
31 Richmond

Aug.

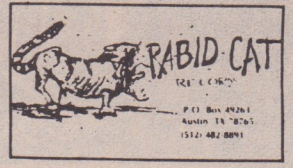
1 Charlottsville, Va.
2 Baltimore
3 Morgantown, W.V.
4 Columbus
6 Buffalo
7 Rochester
8 Syracuse
9 Concord or Albany
10 Boston or Rock Hotel, NYC.

Aug.

11 Newport R.I. or Boston
14 Detroit
15 Muskegon, Mi.
17 Milwaukee
30 Milwaukee
31 Lincoln, Nebraska

Sept.

1 Kansas City
2 Reno, Nev.
4 Denver
6 Salt Lake City
8 San Francisco
13 Seattle



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AGENT 86

Interview by Joe

MRR: DESCRIBE YOUR HISTORY BRIEFLY.

AGENT 86: We started in Arcata (about 300 miles north of S.F. on the coast) in early 1981 as The FIX. We changed bass players very frequently, drummers, and a couple of singers. Mike is the only original member, and the name was changed to AGENT 86 in early '82 after discovering there was a band in the Midwest called The FIX. We went on a Pacific Northwest mini-tour in June '83 and had a great response. We did a really disasterous mini-tour of California in March '84--our van broke down. But, we just did another trek through the Northwest and had a really great time.

MRR: WHO'S IN THE BAND NOW?

AGENT 86: Presently it's: Mike Briggs (guitar & vocals), Bill Arkfeld (bass & vocals), and Andrew Buffington (drums).

MRR: WHAT ARE YOUR SONGS ABOUT?

AGENT 86: We like to say our songs are about personal politics. No one can be apolitical, because politics affect so much of our lives. In the past, we concentrated on specific issues (Reagan, etc.), but lately the lyrics have been getting a bit more general, ie. how our lives are affected by our environment rather than us attacking that environment.

MRR: TELL US ABOUT ONE OF YOUR SONGS.

AGENT 86: One of our reggae-influenced songs is "Trial By Media". In one respect, it's about how the Vancouver 5 were treated by the justice system, but the song also deals with larger issues such as nuclear war and our fear that the media in this country could be the cause of that war.

MRR: DO YOU HAVE POLITICAL VIEWS?

AGENT 86: Mike considers himself an inconsistent anarchist, but feels that since he can realize and identify some of his inconsistencies, his idealism is grounded in reality. Bill is neither liberal nor conservative. Rather, he bases his judgements on individual issues. Andrew hasn't jumped into any causes yet. He has spent most of his life here, and as a result of his relative isolation, he kind of sits back and watches things happen.

MRR: WHAT KIND OF RESPONSE DO YOU GET?

AGENT 86: Our response here isn't great sometimes. Since this is a college town, most people are in bands just to have something to do. But we're trying to do something with the band, trying to sound really good, and some people appear to be a bit jealous of that. It's currently "in" in some crowds to dislike AGENT 86.

MRR: WHAT ARE YOUR INFLUENCES?

AGENT 86: Mike's influenced by DOA, SOCIAL DISTORTION, MINOR THREAT, as well as CLASHish reggae and some heavy metal. Bill likes a lot of ska and other things like DEVO , GENESIS. Andrew is heavily into jazz, especially fusion. He cites The DREGS and JEAN LUC PONTY as his current faves.

MRR: HOW WOULD YOU DESCRIBE YOUR MUSIC?

AGENT 86: We like the term "rastacore". We play DOA-style punk, some faster hardcore stuff, and some reggae-influenced songs. Ken Lester said it was like a new SHAM 69.

MRR: WHAT IS THE GENERAL FEELING YOU WANT TO GIVE YOUR AUDIENCES?

AGENT 86: We want most people to listen to what we have to say. We feel we touch a lot of subjects people aren't aware of. So, in a sense, we're trying to give them information.

MRR: YOU HAVE SOME RECORDS OUT. TELL US ABOUT THEM.

AGENT 86: Our first EP, Protect The Earth, has 5 songs, and is dedicated to the Vancouver 5. Our second EP, Scary Action, just came out recently. It's a 9-song 7". Both are available from us for $3 ppd. The new one is also available through various distributors.

MRR: FUTURE PLANS?

AGENT 86: We'd like to go on a national tour this summer, but we need help, especially contacts in the eastern part of the country. We also just recorded 6 new songs with Joey from DOA producing, so we'd like to get that released too. Again, any help?

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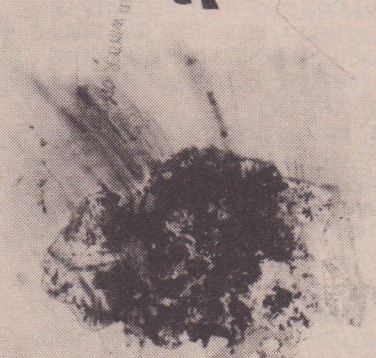

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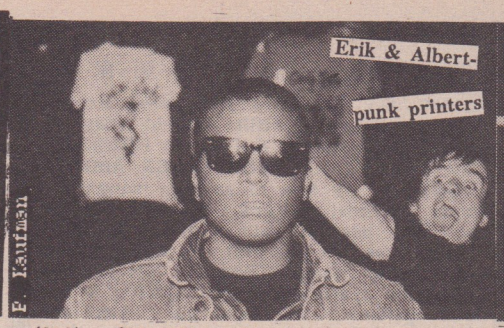

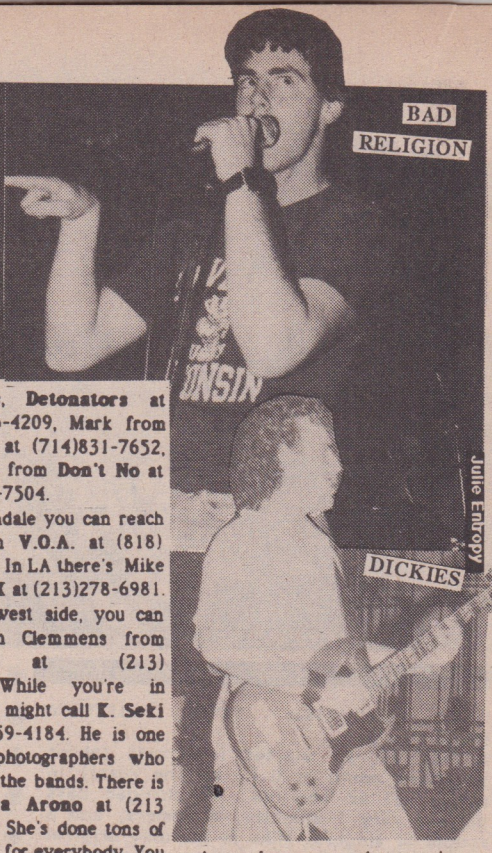

Hello from some of So. Cal. It seems that everyone is talkin' about the weather down here. Alot of bands are touring (**NOFX, DON'T NO, ENTROPY THE NIP DRIVERS, CIRCLE JERKS, BLACK FLAG, TC'S DOG, THE MINUTEMEN, THE DETONATORS AND COUNTLESS OTHERS**). Here is a list of various contacts and people with information who might be able to help bands who will be coming to town this summer. The club scene is limited to a few locations that still book underground. First is ofcourse, The **Cathay De Grande**. **Mike's** back open, but he says that he plans to keep it low key for awhile. (Call (213)461-4077 for info.) Hopefully the cops, kids and neighbors don't ruin it for him. These is the **Anti- Club (Helen's)** that doe the more avant-guarde, how do you spell that kind of stuff. You can reach them at (213) 938-9811. In Azuza, **Oscar's Corn Husker** can be reached at (818)969-0011 (ask for Danny or Oskar). There is also **Al's Bar** (213) 687-3558 doing the "not quite the thrash crowd" (hi Al). There's the **Lengerie**, the cool 21 and over spot (213)466-8557 near the Cathay. There's also **Spats** (714) 848-8888, and **Safari Sam's** (213) 536-2573, and the **Concert Factory (Cuckoo's Nest)** in H.B. (thanx Holly). And there's The **Melody Dance Center** and **Mugsy Malone's** but their situation is unsure right now. The main promoter in L.A. is **Gary Tovar (Golden Voice)**- po box 2710 Huntington Bch., 92647. And then there is **12XU**, working the next largest and least expensive shows in L.A. You can reach Joy Akoi at (714) 861-5187, or Bob (714) 620-6265, or Bill at (714) 620-4905. Other punk promoters include Alonzo of **J.R. Prod** [(213) 477- 0386] and me Dave UXB and **Punx For Survival** (213) 207-3223. Alonzo and I will be doing stuff in September. Dave from **Youth For Peace** is doing a benefit in July (27?) for **Alliance For Survival** with a bunch of bands. You can reach him at (714) 472-4022 for future booking. Tina Galvin helps **Slugiord** do shows in Long Beach (213) 436-2058.

O.K., let's see here, Radio Station's. One for sure is **KXLU, 88.9 FM.** Send tapes and vynil to **The Original Adam Bomb**, The Final Countdown, 2223 No. Hobart, Blvd, LA, CA., 90027. You can call KXLU at (213) 642-2866. Here's also some band numbers. Most of these guys can at least tell you how it's going, so you might call them. In H.B., there's Bruce Hartnell, from the, **Detonators** at (213) 316-4209, Mark from the **Hags** at (714)831-7652, and Albee from **Don't No** at (213) 376-7504.

Up in Glendale you can reach Mike from **V.O.A.** at (818) 243-4438. In LA there's Mike from **NOFX** at (213)278-6981.

On the west side, you can reach Dan Clemmens from **Excel** at (213) 399-1519. While you're in town, you might call **K. Seki** at (213)559-4184. He is one of LA's photographers who covers all the bands. There is also **Linda Arono** at (213 839-8389. She's done tons of great stuff for everybody. You might give both of them a call. In the record company department, you might drop **Mystic** a line. They record alot of bands. The studio has also been rebuilt. Some hot vynil has come out of there lately. You can talk to **Toxic Shock** through Bob of 12XU. A longer shot is **Enigma**(213)328-9407. There's also the **BYO**, who's number I don't have, and **SST**, **New Alliance**, and few I've forgotten.

Well, that's it for now. If **I've left something out**, Write me at 1651 Amherst, LA., CA, 90025. Later...

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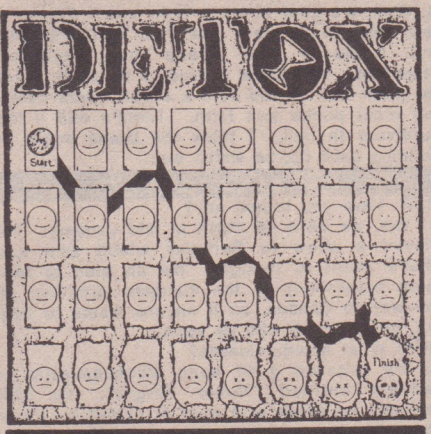

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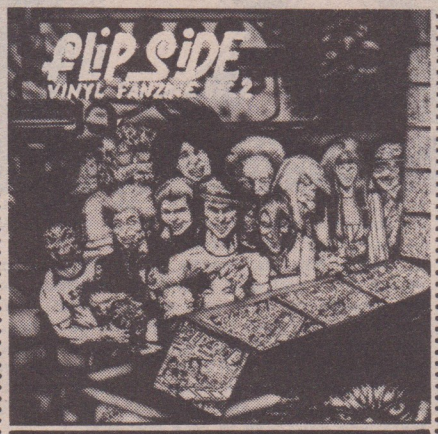

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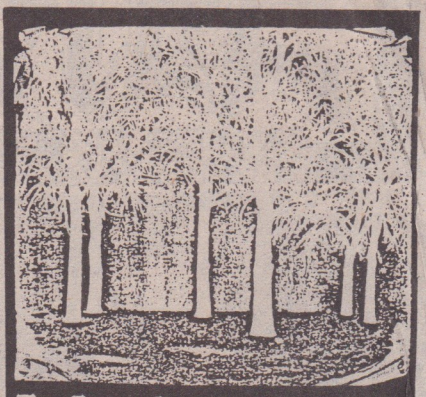

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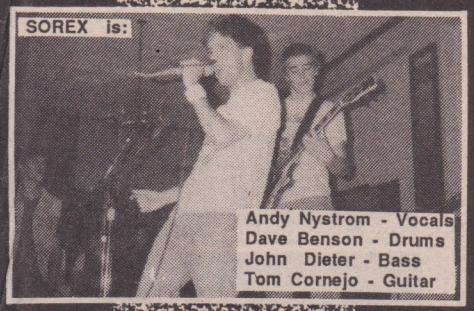

MRR: So, when did you guys start?
S: We formed in August of '84. We have since gone through 2 guitarists, and are currently on our third one - he seems pretty permanent now. Dave, John, and I have been really serious from the start, but our former guitarists weren't - Tom, our new axeman, seems to be the one though..
MRR: I'm sure you're asked this wherever you go - but what does the name SOREX mean?
S: Well, it was basically Dave's idea - It means "rat" in Latin actually. Our connotation of SOREX is not so much the rodent, though - it's more the ratting on a friend - someone who gossips, a fink, ya know?

MRR: So what are some of your songs about?
S: Most of them are personal, basically things that have happened in our lives that have affected us greatly. We have a song entitled "Next in Line" which is about friends fucking you over - and we have one called "Never Forget" which tells about how great a friend may be. We pretty much display both sides of the coin.

MRR: How would you describe your music? Any influences?
S: Well, I'd basically call us a hardcore band. We're not much of a thrasher band though, we include all types of music in our final product... so I'd say we're just a hardcore rock 'n' roll band. Our influences range from STIFF LITTLE FINGERS to THE EFFIGIES to SSD - pretty well rounded, I'd say.

MRR: What do you think of bands changing their style of music? Straying away from their roots?
S: I'm glad you asked that. I've just written a new song called "What Counts the Most" that deals with this. I don't care if a band advances their style, y'know - as long as the spirit is still there and it's what they want, and it's what they feel is right for them - that's what counts the most.

MRR: You seem to be into the friendship/relationship type thing very heavily in your lyrics - any reasons?
S: Well, I think that friends are an important part of my life - you deal with them everyday, your life practically revolves around them. You spend most of your time with them ya' know. I feel that a good friend is one who sticks with you through thick and thin - who respects what you do and feel at all times. These are hard to find - fuck, there are plenty of bad seeds out there who can't wait to fuck you over.
MRR: You guys are pretty wild and jumpy on stage - what causes this?
S: It's just basically the atmospere and the excitement which iis being generated at te show. We put all we've got into our performance - who wants to see a band who just stands there? That's really weak.
MRR: So how would you describe the South Bay scene?
S: Well, it's kind of weak right now. There's a few cool bands here like THE DETONATORS, but basically the scene has definitely stagnated. You know it used to be pretty much the punk hub around here a couple years back - but most punks lost faith. There's still a few survivors though. I think the scene might be building back up, so watch out.

What's this I hear about a sellout with change?/ I don't see why things must always stay the same/ You condemn certain bands for advancing their style/ It's ok with me, as long as it's done with a smile/ (Chorus:) What counts the most - and it shows/ The shell may change - but the inside grows//Who syas it's for you? - if you don't like it, who cares!/ Your word isn't God - the music is theirs!/ If you're trying to kill your words don't smash their pride/ It gives them incentive to continue the drive/(Chorus)/ Yes, the legacy lives and will continue till death/ I feel it getting stronger with every next breath/ What counts the most is that the spirit is real/ No critical confromity to say how one should feel/ (Chorus)

MRR: Have you toured any?
S: Yes, we went up north in mid January. We played a show in Berkeley which was fun. That's about it, though. We do plan to tour more extensively in the summer- probably all the way to Canada, so it anyone wants to help out, get in touch with us soon.
MRR: What about releases?
S: We released a 10 song album/cassette in January entitled "Never Forget". It's still available for those who want to obtain it. We're also planning on putting out an album in the future on our own label, Rectal-Tract. Oh, yea, and we're also gonna be on a few compilations from around the country, so keep an eye peeled.

MRR: Any final comments?
S: Yes, just remember it's you who makes it work. If someone thinks you're wrong then just ignore them, and do it the way you feel is right. Remember, their ways are shallow - your's are from the soul - you know what you want and you're the one in control. Also for stickers, tapes, shirts, or anything, write to SOREX, c/o Andy Nystrom/ 1700 Steinhart Ave./ Redondo Beach, CA 90278.

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Gotta raise some funds to keep flogging Throbbing Lobster product in the fall. So I'm sellin' boxes fulla' pretty terrible rare-for rare's sake want-list filler, plus a whole bunch of nicer stuff I probably shouldn't wanna live without, but I hafta. **SO HERE'S AN AUCTION: 450 indie and one-off 45s: Twotone, skatepunk, Oi, popcore, artcore, industrial, DIY, punk, thrash, hardcore, Slaughter, Snatch, Sods, SOA, auction runs until September 1, or thereabouts. Mail bids only** (you're welcome to call, but only after your written bid's been sent; overseas callers are okay). Trades are half-welcomed, but filthy lucre, I mean cash is what all the fuss is about... Snivelling Shits and Super K; Cock Sparrer, Crap Detectors and Controllers; Ugly and Urinals; Mad, Meier, Middle Class, Minor Threat, Fartz, Filth and of course the Fuckin' Flyin' A-Heads. Weird stuff only this time, but there's a few un-organized boxes of the B.O.F. popular rarities--complete batches of all them UK first-and second-generation punkers and punters, plus Johnny, Joey, Dee Dee and all their American buddies. Later. Want-lists meanwhile?

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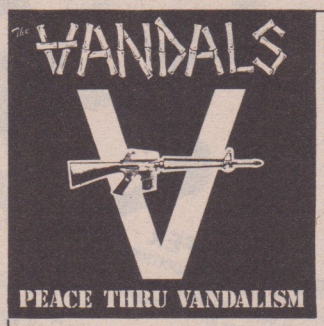

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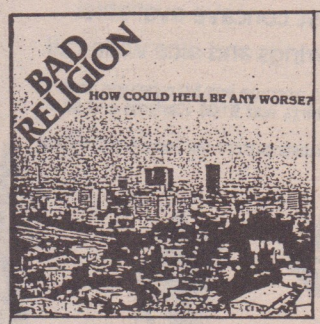

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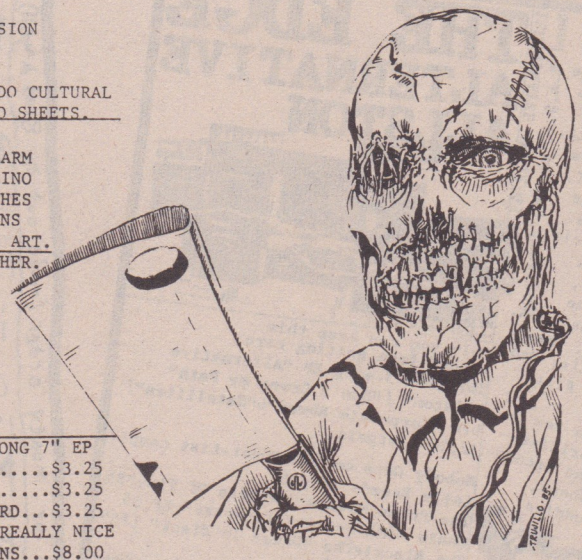

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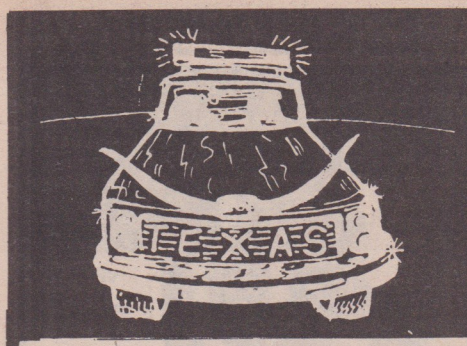

Interview by Laura Croteau

MRR: OK, a brief history of the band.
O: In 1979, Mikey, Tony and Pat formed the OFFENDERS in Killeen, Texas, a small army (yech!) town north of Austin. In '80, we took Mick Buck for a singer and subsequently moved to Austin and recorded a single "Lost Causes/Rockin' the Town" in '81. Buck left the band later that year, and by '82 we had found JJ and worked out a harder, faster sound which charged our fat asses into progression. In late '83 we released an LP, We Must Rebel, with R Radical Records. Our first tour was in January '84 on the West Coast. Since then we've toured the Midwest and Left Coast again, and have played throughout Texas, New Mexico, and Louisiana extensively. In '84 we did a single "I Hate Myself" with Rabid Cat Records, and this past March signed with them, leading to our second LP and current release Endless Struggle. We feel we made a fairly good move, going with Rabid Cat. There is a slight conflict of interest though, being friends and all. It's a definite improvement over R Radical, which has given us the runaround on some unpaid balances.

MRR: What are the OFFENDERS goals as a band?
O: To make good records and music that will mean something down the line. We also want to communicate with people and let them know that things can get better, if they take part and think for themselves. We would also like to be self-sufficient as a band. It's getting harder and harder to meet expenses in this day and age, and we have invested uncounted hours and dollars to make things work, y' know?

MRR: Do you have any day jobs?
O: We all work at this-and-that jobs, and our views differ on working. Tony seems content in his job, but Mikey and Pat hate shitty jobs. JJ, well, that's all a new experience to him. We're not knocking a "good day's work", but most of us would rather have more time to practice, write songs, and persue other interests that you don't have time for with a 40 hour work week.

MRR: What are your turntable favorites?
O: Between all 4 of us, we cover a pretty wide spectrum of musical interests, from everything to anything--except "progressive country".

MRR: Tell us about your new LP.
O: Endless Struggle was done on a 24-track with Mr. Spot producing. The lyrical views on this one have gotten into more of a personal viewpoint. We've gotten some mixed flak on JJ's lyrics, but people need to realize his symbolism. When he says something like "We'll attack", he means that whenever you turn around, you'll always have the threat of opposition. Without a sensible opposing viewpoint, there is no questionability towards any kind of established order.

MRR: Is there any trouble or violence in the Austin scene? If so, what are your feelings on this?
O: Well, there was a time when you could go out and anjoy some good slammin' and just dancing without some oaf "thrashing" into you. All this circular-motion thrashing sucks. People who want to see and listen to a band can't because of all the commotion. There's always a certain crowd of guys that try to hold up this violent image of punk and it alienates the rest of the audience from the music. It seems that if the music is supposed to be reaching people and changing things for the better and bring people together, then fights between cliques will only build walls that we are only in turn trying to tear down. We don't try to instigate a violent atmosphere, though some people tend to react that way to our music, but you don't have to clobber someone to release energy. What the bottom line is though is that people pay money to enjoy music and be entertained; they're supposed to be having a good time. We think people should be able to go into a club, have a drink or whatever, see some friends and enjoy some music, and maybe pick up some new ideas. You shouldn't have to go into that club and automatically become part of that "scene". Punk rockers are starting to become more clique-oriented, too much of a gang mentality, and there's not any individuality in that at all. People who are just open-minded, not necessarily punks, should be able to come out and support alternative music without fear of persecution for not being up to the "status quo" if you will. If a certain person really is full of shit, then they will alienate themselves from this crowd. The violence and hatred will only reinforce a redneck mentality, which will only defeat the whole purpose of this movement.

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We must coincide
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Hear our voices call
As we yell in defeat
Our time has come
And we'll claim our
Victory

Over those who say it's wrong for us
To be the way we want to be
But we want a world without any arms, Equal
Freedom for each and everyone

In the USA we'll make our way
Right on up to you until we're on the top, then
What will you do- Take away your power
Then you'll control no more
It won't stop unless we say no

Yes we'll claim our victory
Over you in the end

MRR: How is the Austin scene doing nowadays?
O: Liberty Lunch has stopped booking because of violence, and the only real venue is the Continental Club on Sundays and Mondays, with the exception of the Beach, a small indoor-outdoor beer garden-type joint, which is a fun place but fairly limited. As far as bands go, we still have the HICKOIDS, NOT FOR SALE, SCRATCH ACID (on tour currently), CARGO CULT (ex-BIG BOY Biscuit singing), POISON 13, CRIMINAL CREW, KNUCKLEHEADS (ex-original DICKS Buxf and Glen), SONS OF SAM, FDR, and SHOCKHEAD, to name a few.

MRR: What are your feelings on anarchy?
O: If you mean writing @ on a wall, it's just another blind fad. But as for people taking on responsibilities for themselves by answering to their own actions, then it's a great idea. This could sufficiently weaken the governmental structure enough to make them actually heed the call of the angry hoardes. People doing things themselves is a good way to start. Fanzines and independent record labels are good outlets. We don't advocate terroristic action--it's taking a good shot at the structure, but it's also stooping to their level. Outsmart them, don't kill them. Besides, be realistic; is a successful military revolt possible in the USA in 1985? I don't think so.

MRR: You will be touring soon. Where?
O: We'll be on the road from early July through late September, heading Southeast, up though the Midwest, East, Midwest again, and then the West (see ad this issue for dates). For more info, contact Mikey (512)474-5685 or Johnny Stiff (718)357-5090.

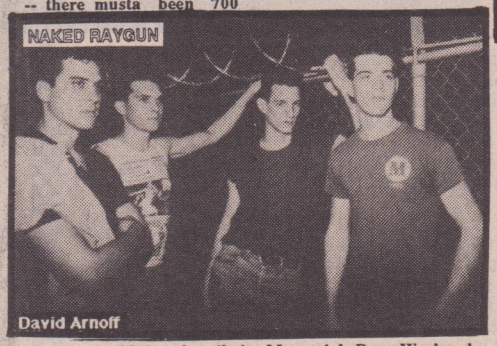
MRR: Anything to add?
O: We gotta sat that Tony and his girlfriend had a baby girl, Natalie Geneva, in October and he's been very happy with everything. Other than that, we want to say thanks to everyone who has ever helped us along the way, and we hope to see everyone out there sooner or later in the next year or so. Until then, bye y'all!

Joe Nunez

CHICAGO, IL.

Lotsa action in the Chicago area! People are saying the scene has tripled since last year! There's definately a bigger assortment of skins, punx, metal-heads and random others turning up at the shows/ visible around town. An increase in all-ages shows has lead to more young blood getting involved.

Recent visitings bands include the SUBHUMANS + SCREAM, GBH, the DICKS and DOA, and the return of our own NAKED RAYGUN -- there musta been 700



people at Metro for their Memorial Day Weekend show, with stagediving galore and a generally rapt audience. A tidbit about these guys: they still won't play for over a $5 cover. Considering their national coverage in '84--'85 ,that's pretty cool.

Also during the holiday weekend, local thrashers OUT OF ORDER did a ground-breaking 2-set performance at Medusaa's--the first , an all-ages show, then an over 18 set during regular club hours. This was an experiment on the owner's part in all-ages booking, probably not to be repeated due to an injury in the audience, Too bad cos its a cool space that had potential.

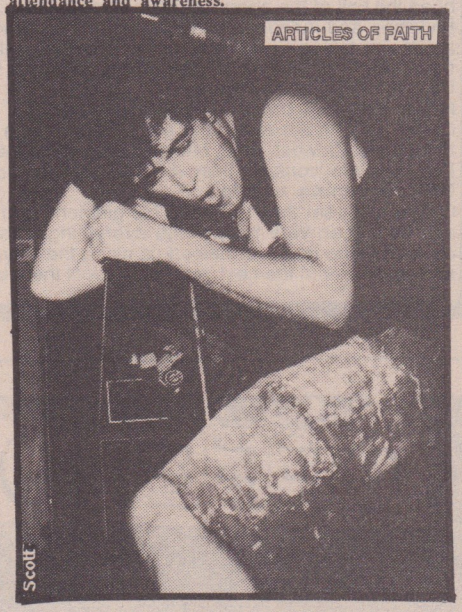
While I'm on clubs, we've lost two: Cubby Bear and West End rumored to have stopped booking punk/HC . Exit and 950 feature live music irregularly and are over-21, which leaves Metro as the only venue with consistant, accessible punk shows. Plusses are the ballroom type hall, and that the club does support the scene. Minuses include high ticket prices and occasional goon-squad security tactics. To be faair though, Metro-produced shows tend to be lower priced. When "big" acts come through Jam (booking monopoly) the show carries aa heftier price tag.

Chicago has lotsa suburbs with lotsa bands. Only a handful of punk/hc acts, whether inner-city or suburban, play the clubs. The most obvious reason for this is that there's no CBGBs (circa '74-'75). Chicago for the developing new bands to thrive n' thrash in. There are people interested in opening places, but the bottom line seems to be negative from landlords whose lawyers envision damages/ violence/ complaints. The Yano's atrocity in Milwaukee (all-ages place violently busted and shut down) is an example of Midwestern hospitality to punk (though I'm not implying its limited to the Midwest/USA!).

"Suburban" is not as bad a word here as it is/was in many NY circles (the dreaded bridge & tunnel crowd), for example. Suburban punx at shows are into it, some with bands, zines, or even indie labels, themselves. Here's a rundown on some suburban action: Landmind Records (1575 Snowberry Ct/ Downers Grove IL 60515) has POLITICAL JUSTICE? and DENIED REMARKS cassettes, and also the DENIED REMARKS/HAPPY TOONS EP, plus t-shirts, patches, etc. POLITICAL JUSTICE? may have broken up, but the tape's s'posta be good. The Dial-a-Trance cassette comp (12156 Greenwood Ave/ Blue Island IL 60406) features Chicago area bands. My faves here are

RING 13 (thrash, fast & slow; recently did first gig and wowed Metro audience), NO MORE WARS (girl singer, kinda "X"-like), and Danny Sleeze (CERTAIN DEATH)'s little Casio bit at the end.

Zines will be listed last here, and are the best source of info on suburban/ lesser-known bands, short of word of mouth. Unless you go out of your way to find out about them, most suburban bands remain obscure to the city for the time being. There are also far-south & west band spaces, but I haven't been yet. Tell ya later. Meanwhile, I hope their events will be well-promoted to increase attendance and awareness.



Now for some specific band news: lotsa vinyl comin' at ya! ARTICLES OF FAITH have finished recording their second LP, and they say "It's got less superfast stuff with thicker production." AOF will be doing a summer East Coast/ Southern/ canadian tour, so watch for 'em. BIG BLACK, those controversial gutteral-but-rhythmic types, are in the studio again, following up on Racer-X with yet another Iain Burgess production, due out late summer/early fall. URGE OVERKILL, recording now for Ruthless/Homestead, are also getting more live exposure for their garagy-sounding stuff, though when it comes to local x-posure no one beats OUT OF ORDER. Of late, they've evolved and have quite an entourage: no less than 2 managers, metal-head roadies, and miscellaneous hangers (hi Suzy from Milw.), plus the biggest and most loyal following of the young bands. They too are finishing an LP due by fall. They've got a limited edition live cassette circulating and cuts on the WNUR Fast'n'Loud compilation. Everyone's cagey (or confused) about the label it'll be on. Whatever, it'll be cool.

POSITIVE FORCE

Speaking of WNUR, 89.3FM is doing another compilation of local talent called Heat From the Wind Chill Factory. GREEN, GET SMART, and "about 10 other bands" perform. No hardcore; rock/wave oriented noises. NUR's best show now is "Fast-N-Loud" (Sat, 10 PM). Another noteworthy station, WZRD (88.3FM) features the MRR show Sunday at 2 PM, not 1PM as listed in MRR! A good show follows at 3 PM with more core.

Besides all the 'lil demons in the studio, there's been activity in the streets, as punx protested preparations for World War 3 at No Business As Usual Day (and also Armed Forces Day). NBAU had broad-based impact, especially uniting kids from lotsa high schools and colleges for the anti-war cause. The protest was a rude awakening for many to the reality of savage police behavior, with 41 arrests, some brutal. For info on plans for future action, contact the Chicago Committee for NBAU at 427-2533.

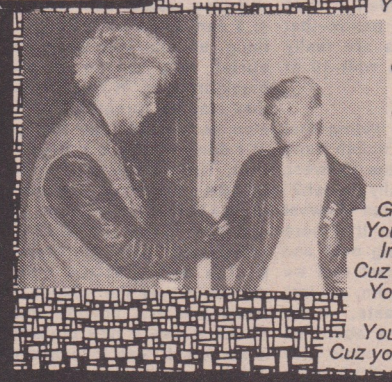
There's also a Positive Force Chicago now, started in April. Modeled after PF Nevada (MRR #23), PFC has about 25 participants, but by now probably more. Affiliated with the Peace Museum, it's a leaderless group of concerned people, open to anyone who wants to hear or be heard". They're currently working on a place for shows, a record label, and several fundraising events. Not all "business", PFC is also about FUN; watching movies, eating, listening to music... Meetings are Thursdays at 6 PM at Wax Trax (2449 N Lincoln) or call Danni at 525-6673.

And now, some zines. Certain Death Newsletter (free)/ 12156 Greenwood Ave/ Blue Island IL 60406, local band news and Danny Sleeze rants about insurance, utility company ads and more. Danny put out the Dial-A-Trance comp tape. Frenzied Bloodshed, cool cover art and lotsa scary art by Bloody Mess and Co. show, nat'l record/tape reviews. In GG ALLIN review, BM sez: "I would let you walk my sister home any time GG!! Rape that slimy cunt." Hmmm-mmm.. Want it? Bloody Mess/ 5523 Montello Dr/ Peoria IL 61614. Garbage Barge in July #3 (50¢) from Robert Byrne/ 18 W 731 Chateaux East/ Oak Brook IL 60521. Centerfold's famous people puking. Other funny stuff, comix, reviews! Great idea. Interview with wacky foreigner of the north!! Non-Stop Banter Vol 1 #1 ($1) from Debbie Novak/ 94th Ave & 167th St/ Orland Park IL 60462. Lots-o-reviews. Interviewing LOVE TRACTOR, The OUTNUMBERED, etc. Good pix. Wholesome #4 (another buck) from Dave/ 630 Spring Ave/ beautiful downtown La Grange IL 60525. Best Chi-zine I've seen. You got yer STRETCH MARKS, VERBAL ABUSE, yer POLITICAL JUSTICE?, CRUCIFUCKS, and comics, music reviews. Lo-cal gossip and tons more. Also, by the time this is published, Tabula Rasa #1 ($1) oughta be out. A promising new zine from Danni of PF, and friends. Danni Iosello/ 646 W Bittersweet/ Chicago IL 60613. SUBHUMANS, BUTTHOLE SURFERS, PAX AMERICANA, etc. Danni sez: "everyone from everywhere" should send words/ comix/ art.

And last, a special message to Chicago area punx: this is OUR scene. It's big and it's growing and it's OUR business to document it locally. Contribute to/ support/ start zines. Bands and individuals, send me news, music, flyers, live pix(!), goodies for future scene reports.
Val B/ 528 W Oakdale/ Chicago IL 60657. Outta town (overseas especially), let's trade scene connections/ contacts for booking and whatnot. Bi-4-now. Val

Out Of Order

Interview by Val B
Vocals:Devon
Guitar:Rade
Bass:Jim
Drums:Matt



Survival of the Fittest

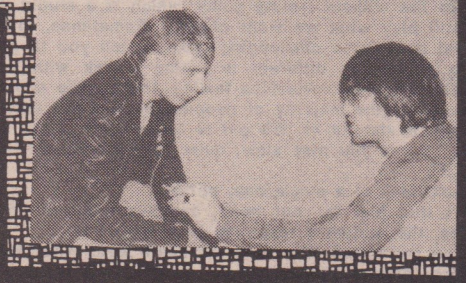
I've been watchin all of you
Walking down the street
Got your hands in your pockets
Got your eyes on your feet
Don't look now it's anyone
Ignore all other life
You never wanna open up
You hold onto a knife

Cuz you're livin in a city
In a jungle of the 80's
It's survival of the fittest
In a world of self pity
Survival of the fittest
Survival of the fittest

Got a knife in your pocket
You got a knife in your shoe
Intimidation by everyone
Cuz you know they got em too
You got tracks up your arm
Try and ease the pain
You want a bottle and a bag
Cuz your life's gone down the drain

MRR: Um...How'd the band get started?
R: I'm the only original member and uh...we had a female drummer at first and it went through various members of 6 FEET UNDER and LIFE SENTENCE and it came out to be this, with the new drummer and bass player. Well, not new, but..you know.
MRR: So how long have you been playing out with the new lineup?
D: 'Bout a year.
Everyone else: Naahh! Not a year!
(an argument ensues and they finally agree since December)
MRR: Who do you like and listen to most musically?
M: I think, drumming wise, and some music wise, TOXIC REASONS and BATTALION OF SAINTS.
R: For me it's DISCHARGE, MOTORHEAD, and METALLICA.
D: Basically RUTS. Old RUTS. And The BLOOD.
R: Jim is the CRASS punk of the band.
D: In a way.
J: Naw...
D: It's really cool because we all have different influences and ideas but...
M: But there's one idea...
D:...but we can work together...
M:...we kind of compromise.
D: Everything's a compromise. We all have to agree on everything or we won't do it.
R: May I stress a personal point here? You guys can disagree if you want, but I don't consider us a hardcore band; I consider us OUT OF ORDER. Take it how you want to. That's the bottom line.
M: I agree with that. Even though we do lean more towards HC, we don't wanna be labeled. That's the main thing.
D: Our influences are very varied. Beyond what we said even, it's almost impossible to label us really, because what we each play is so varied we're just...OUT OF ORDER.
MRR: When you play live, people react well to the reggae version of "Survival of the Fittest", followed by the fast one. How did this song come about?
M: The main reason we do the reggae version is the crowd's response. It's important to us to involve the crowd. They're like, on the same line as the band. The band doesn't upstage the audience, ya know? And the more we can involve the crowd...
D: It's a good song to dance to and the crowd likes to dance. The way the song actually came by is cuz we were fooling around with some reggae and the words just happened to fit. So we restructured the reggae jam into a song with the words from a previous song.
M: The thing that's most importsant to me, and I think the band too, is that when we play we get the crowd involved. That gives us energy and it works back and forth..
D: The crowd inspires us and we inspire the crowd to dance.
MRR: Do you feel good about your audience here, and does it seem to be growing?
ALL: It's a lot different than the old days.
R: There's a lot of cliques in Chicago and we've dealt with many of them.
D: Band rivalries.
M: But like no matter how many cliques we've dealt with, we seem to attract the majority of them to our shows.
R: We've got a large heavy metal following around here which is fabulous because all the heavy metal people are cool around here thank you.
All: Laff laff.
M: We don't cater to one clique or another. We draw all types of people.
(MRR: It's really true. One of the most interesting things about this band is that they have such a diverse following).
J: We're trying to present ourselves, you know? It has to be able to stand on its own without stagnating. You have to have a wide variety involved or it'll get boring.
MRR: What are you trying to do now?
R: We're trying to get a lot more shows happening. There are like, no local things now.
MRR: What do you think of the venues in Chicago?
M: A lot of them are dying.
D: They're closing themselves to hardcore.
M: It's basically because of police and neighborhood petitions that put pressure on the clubs.
MRR: How have the clubs themselves treated you?
D: In a couple of places we've had some trouble. Mostly, they've been real good to us. Mainly, there's not many places to play.
M: We're worried about places being closed down and there being no place to play. That's why we're doing the show at Medusa's.
MRR: Well, Medusa's isn't about to close down.
M: I know, well that's what I'm saying..This is the first time they've had us here and we're doing everything we can to bring new clubs into the scene.
D: There was a club in Milwaukee (Yano's) that was just for kids. It had 2 shows every weekend, no alcohol, almost all hardcore bands, and everyone felt together...alot of little kids and also older people. It was really cool. And then, well, what happened was while we were playing, the police raided the place and ended up injuring some people.
M: There was about 150 people there, and after the cops came, a hundred left and 50 wouldn't leave...
D: It was like a second home, where they could be together to do their thing rather than have to...I dunno, walk the streets or whatever they'd do. So there was a place to go on weekends where they wouldn't get in trouble, and it got ruined.
M: By the police.
D: Yeah.
M: The cops insinuated that the punks, because they looked violent, they were violent.
D: They didn't even look violent!
M: Yeah. They were very peaceful people. They just sat down and wouldn't leave, so the cops started beating them with billy clubs cuz they were intimidated.
R: Devon and I haven't shaved in a real long time so we renamed ourselves OUT OF SHAVING CREAM.
MRR: I thought you were gonna tie it in with the kids who got beat up, like "In memory of them, we haven't shaved" or something.
R: Naw.
D: But Jim and Matt can't grow beards.
M: Yeah, me and Jim don't even have pubic hairs yet.
J: It's true!
M: We're starting to grow some armpit hair, I guess.
J: Together.
All: Har har.
MRR: OK, here's the biggie: when you play, what is it you're trying to get across? Like, is it fun, or political, or "think for yourself", or...
All: It's a mixture.
MRR: Of what??
D: Shhh. Let Jim talk!
J: When we play, the songs all have meaning. There's something behind them.
MRR: What?
J: An emotion.
All: (unintelligable. Devon sez "Shhh").
J: The music has to communicate an emotion. It has to...I'm not even talking lyrics. But the music itself has to stand on its own to bring across the emotion of whatever it was that...whatever it's really about.
D: A lot of the lyrics I write is stuff that's happened to me, or people I've met, or a feeling I've felt...
R: Depression, anger, aggression...
D: The way I write a song is to try to let the listener make up his own mind what the song is about so it'll mean something to him and has something to do with him.
R: It's socially political!
D: That's the main thing. If our music can involve the crowd and our lyrics mean something to them, then I think we've got something. And that gives us something to work off of. The crowd enjoys our show, and a lot of people who've read our lyrics--it means something to them. Both things enforce each other.
MRR; OK, anything else?
R: Remember, the United States' police are here to help you.
D: B-U-L-L-S-H-I-T. To serve and pro-tect!
R: They lo-o-o-ve you. The United States' police are everybody's friend.
MRR: Thanks.
J: Thanks.
M: Bye mom!

Out Of Order/ c/o J. Lenardi/ 3648 N Wayne/ Chicago IL



T: Dick, here you are again in the US, a year later and a year wiser, right?
D: It's different this time in that we played the same amount of gigs in 2 weeks less--24 gigs in 33 days, much more hectic. It's also different because we did the entire tour with SCREAM from D.C. and last year we were on our own. There were less chances, as 4 people, to start bitching at each other. Suddenly we were thrust upon 4 completely new people, and the same for SCREAM. They had us to contend with, and us them, and we didn't know what we were like at all. We just knew that we liked each other's music, and as it turned out, we found that we thought they were great, not only musically but as people. And they thought we were great. It was refreshing and inspiring. You hear so many rumors about other bands--that they may be a bunch of idiots, sexist, or valueless--but these are really sensible people. But it was a more tiring tour, about 8000 miles with 10 of us in a transit van.
T: Any particular surprises or perceptions this time around?
D: In New York, at CBGB's, we only drew 200 people. I got a feeling that there was an "Americanism" at play here, that going to see an English band was not so much of a great thing to do on the East Coast. In the Midwest, people didn't believe we were English. I was asked :"Are you really British?" On the coasts, where there are a lot more gigs than there are in the Midwest (although why they call it the Midwest I'm not sure, because it's more towards the East Coast), there's a lot more English bands coming over and playing. In the Midwest and South people really appreciate the fact that we just came, and a lot liked the music as well, which helped. Again, as last year, it seemed that the fashion consciousness is on the coasts. In the Midwest and South, people generally didn't have preconceptions about us cuz they hadn't heard of us, which was really good cuz then we could play what we like without feeling guilty ,which is a stupid thing to feel, although we'd still play what we want anyway. Sometimes, in front of an audience, you feel like you're challenging them to tell you to go away. You feel like playing something different is taking a risk with your reputation. I get annoyed at this subconscious feeling, that people might not like us for that. It seems that the majority of people who buy our records, or punk records, are stuck in the rut of *"It's got to be fast, it's got to be loud, it's got to be angry."* So, if you play slow, quiet love songs...not that we've got a lot of them...
J: I can't think of a single one, offhand.
T: Isn't that just in your head, because a lot of times when bands take chances, the audience response is positive?
J: That's more true now than 2-3 years ago. When the DKs first came out with the longer, more intricate songs that eventually went on Plastic Surgery Disasters, they were met with a sea of folded arms and frowns. Then, after people heard them on the record and became familiar with them, then it was :*"Now we can like it."* This time around, when we played new stuff, people were a lot more receptive, even to the longer, quieter, eerie ones like "Soup is Good Food". Even the "hardercore-than-thou" have a craving for something different. I think one key step here was the acceptance of the BUTTHOLE SURFERS by the hardcore crowd.
D: With "Cradle to the Grave", when that came out, I thought the reaction would be to one extreme or the other. People write and say: *"Sorry, but once the 'SUBHUMANS' on the back of my jacket gets worn off, it's not gonna get repainted"*. (laughter). But a lot of people said it's the best thing we ever did.
J: Your name will be wiped off the black leather social register. (laughter)
D: We split our past audience in two. We hope that a more widespread audience will turn up at our gigs. 90% of the bands want to change things, but you can't change anything till you reach more people. The majority of people are not punk rockers; you've got to start changing normal people's attitudes.
T: Does this become a conscious attempt to play music that's "accessable" to the "masses"?
D: No, it's not a deliberate thing when we say *"we've got to get across to more people--tone it down, play it safe."* The rest of the band were getting fed up playing fast stuff all the time. They wanted more intricate stuff to prove their ability as musicians.
J: It's interesting to me how primarily thrash bands lately are covering WIRE songs, they being one of the great experimental punk bands, the kind we could use a few more of now. Another thing we (DKs) have to remind ourselves of is, when a crowd gets hostile to us cause they don't want to accept something new that we do, we must not ever worry about acceptance or popularity because our whole reason for starting a band was to annoy the living fuck out of everyone we could. I, as a music fan, am always the most interested in people who go a little farther and have a conscious irritant factor....Not for Walt Disney shock value's sake, but something that may provide a little brain food for me and other people who get a good percentage of their ideas from music. We'd probably have people who'd come to see us over and over again if we just played "Holiday in Cambodia", but we owe it to the people to provide a lot more than that. I'm saying "irritation for irritation's sake" may not accomplish that much for us now, but we have to remind ourselves that we aren't playing this to be liked.
T: In that sense, it's like what Dick said about feeling like if you've been pushed into a corner to play a certain type of music and then you're gonna go out of your way to do something different. But, from a fan's point of view...well, a lot of bands are adding different influences into their music. Nowadays you'll see a lot of metal influences in punk, and those bands will say *"we just got tired of playing straight thrash and wanted to do something different or new.."*
J: How different are you really being when you become normal? I have no nostalgia for the early 1970's whatsoever.
T: My feeling is that the metal/thrash isn't a progression, but a regression. But the same could possibly be said of what both your bands are doing. In the name of doing "something new", you're putting older influences into it.
J: The difference is that we're trying to maintain the gut level punk energy but take it in as many different ways as we can. But you can't do that by digging back into the 70's. A lot of the people have wound up digging into the 70's because their listening background hasn't been that widespread. I didn't grow up on LED ZEPPLIN and AC/DC. The rest of my family listened to classical music. I got fed up with the radio early in life and started buying records who's covers looked cool and....
T: That explains all the terrible records you have in your collections.
D: Are you saying that taking old musical values and putting them into new music is bad? Isn't that OK unless you're trying to create something totally new, which is impossible unless you're a genius.
J: The question is whether people want to absorb different forms of music and play around with them, or whether they just want to limit themselves.
T: I can see that if you're a musician you'd get tired of playing the same thing, and as you learn more you'd want to flex your muscles. But, as a purist and maybe a fanatic, punk or hardcore are revolutionary breakthroughs in rock'n'roll. Adding reggae or jazz influences, even though they may be "progress" or "progressive" in a way, I'd also say that they are a step backwards from that pure breakthrough.
J: I don't think it's a breakthrough to play the same kind of songs over and over. There's a lesson to be learned. How many people remember the DAVE CLARK FIVE compared to SYD BARRETT or the 13TH FLOOR ELEVATORS? How many people are putting WIRE songs in their sets as opposed to the UK SUBS, who've done good things but have made the same record over and over again for 6 years?
D: The SEX PISTOLS only played rock'n'roll, just a bit faster. The main difference was the attitude and lyrics, and the fact that their music was a bit faster and live, nobody could play. (laughter)
T: But it was a new breakthrough. The same with thrash--a new genre. When it started, it was incomprehensible , something fanatically new.
J: The early thrash records out of D.C. had a tremendous goof-off atmosphere to them--just *"1-2-3-4 and let 'er rip!"* That inspired us to do the same with In God We Trust Inc. They put the fun back into HC right when the people who'd done that the year before in L.A. were being cliched by others. I don't think there's been a really major shake-up since then, so research has to be done in other areas.
T: So, the fact that all these bands are going back into Rock history...
D: But there's so many bands doing HC thrash that the innovation of it must have lost its power and energy.
J: Unless it's done so extreme that it retains the initial power and inspiration, like BGK or DRI or that DAMAGE record out of New York. I relate to that. We're walking a tricky tightrope here because some people see it as a great breakthrough when hardcore and metal people are finally beginning to talk to each other, but I'm still watching to see whether there's education going on or de-evolution going on. On a positive side, people like CORROSION OF CONFORMITY really deserve support because they're really making a conscious effort not to turn into "cockrockers" and to keep the education in their music even if they attract a metal audience and go out on a metal record label. On the other hand, I, as a music fan, get disgusted to the point of tearing out my hair or laughing when people I know who are so much "hardercore-than-thou" or more "political-than-thou" one or two years ago are now adopting the cockrock attitude that goes with formula heavy metal. I have a fair amount of heavy metal in my background--early BLACK SABBATH, HIGH TIDE, HAWKWIND--but I never related to the cockrock attitude, and that's where I draw the line. I like HM when there's more ideas than guitar solos, but the cockrock attitude is something I don't relate to at all. I think the early power of VENOM was that they unconsciously trashed that attitude, but now that doesn't seem to be the case.
T: Is this the same case in England? I think we in the US are sort of on this cusp in punk maybe becoming mass popular, but where mass commercialization hasn't really happened yet. But it did happen...
D: ...and now it's fading down, yeah. Today, there's only a few bands out making all the money from punk rock and "exploiting" the people...a few big ones, most of whom are touring over here (US) at the moment....except us (laughter).
J: You gave me the impression that most of the English money bands that come over here don't really have much support in their own country any more; they just come over here and play "Fuck the U.S.A." and take the U.S.A.'s money back home.
D: Yeah, there's a rising level of conscious attitudes and constructive attitudes in the UK punk scene that is totally ignored by the music papers. The whole thing is going back into the hands of the people that are doing it. There's a lot more tape and fanzine distribution and record labels being set up with very hard-earned money cuz people have a lot more principles than they had 3 years ago. Those who've survived the temptation to make lots of money and cop out are being joined by loads of very small bands who can't turn to a commercial record label because nobody's interested in punk rock anymore in terms of money except the big bands from years ago.
T: The trends have moved on and punk has become what it initially started out to be..
D: ...the underground, do-it-yourself scene, the purest way it should've been from the start. A lot of the bands are not destined to be heard by more than 200 people and split up after 6 months, but it is carrying on.
J: One of the things that's prevented a full-blown return to the early 70's is that people have held on to an independent music network longer and put more time into it to keep it going.
D: Going back to the cockrock attitude you referred to earlier Jello, don't you think there's a lot of punk bands that have that attitude too? They're playing thrash but there's a lot of sexist and bigoted lyrics, mindless topics and violence.
J: In some cases it's because they're really, really young people trying to create something, from isolated parts of the country where their main exposure has been to a few records on commercial radio, so the first impulse that comes to their mind is to filter what they're trying to say through the formula rock'n'roll lyrics that've been drilled into their heads. There was a band who sent us a tape from the town where Rev. Jim Baker operates from. Their initial approach to going after him was lyrically trashing

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J: The early thrash records out of D.C. had a tremendous goof-off atmosphere to them--just *"1-2-3-4 and let 'er rip!"* That inspired us to do the same with In God We Trust Inc. They put the fun back into HC right when the people who'd done that the year before in L.A. were being cliched by others. I don't think there's been a really major shake-up since then, so research has to be done in other areas.

T: So, the fact that all these bands are going back into Rock history...

D: But there's so many bands doing HC thrash that the innovation of it must have lost its power and energy.

J: Unless it's done so extreme that it retains the initial power and inspiration, like BGK or DRI or that DAMAGE record out of New York. I relate to that. We're walking a tricky tightrope here because some people see it as a great breakthrough when hardcore and metal people are finally beginning to talk to each other, but I'm still watching to see whether there's education going on or de-evolution going on. On a positive side, people like CORROSION OF CONFORMITY really deserve support because they're really making a conscious effort not to turn into "cockrockers" and to keep the education in their music even if they attract a metal audience and go out on a metal record label. On the other hand, I, as a music fan, get disgusted to the point of tearing out my hair or laughing when people I know who are so much "hardercore-than-thou" or more "political-than-thou" one or two years ago are now adopting the cockrock attitude that goes with formula heavy metal. I have a fair amount of heavy metal in my background--early BLACK SABBATH, HIGH TIDE, HAWKWIND--but I never related to the cockrock attitude, and that's where I draw the line. I like HM when there's more ideas than guitar solos, but the cockrock attitude is something I don't relate to at all. I think the early power of VENOM was that they unconsciously trashed that attitude, but now that doesn't seem to be the case.

T: Is this the same case in England? I think we in the US are sort of on this cusp in punk maybe becoming mass popular, but where mass commercialization hasn't really happened yet. But it did happen...

D: ...and now it's fading down, yeah. Today, there's only a few bands out making all the money from punk rock and "exploiting" the people...a few big ones, most of whom are touring over here (US) at the moment....except us (laughter).

J: You gave me the impression that most of the English money bands that come over here don't really have much support in their own country any more; they just come over here and play "Fuck the U.S.A." and take the U.S.A.'s money back home.

D: Yeah, there's a rising level of conscious attitudes and constructive attitudes in the UK punk scene that is totally ignored by the music papers. The whole thing is going back into the hands of the people that are doing it. There's a lot more tape and fanzine distribution and record labels being set up with very hard-earned money cuz people have a lot more principles than they had 3 years ago. Those who've survived the temptation to make lots of money and cop out are being joined by loads of very small bands who can't turn to a commercial record label because nobody's interested in punk rock anymore in terms of money except the big bands from years ago.

T: The trends have moved on and punk has become what it initially started out to be..

D: ...the underground, do-it-yourself scene, the purest way it should've been from the start. A lot of the bands are not destined to be heard by more than 200 people and split up after 6 months, but it is carrying on.

J: One of the things that's prevented a full-blown return to the early 70's is that people have held on to an independent music network longer and put more time into it to keep it going.

D: Going back to the cockrock attitude you referred to earlier Jello, don't you think there's a lot of punk bands that have that attitude too? They're playing thrash but there's a lot of sexist and bigoted lyrics, mindless topics and violence.

J: In some cases it's because they're really, really young people trying to create something, from isolated parts of the country where their main exposure has been to a few records on commercial radio, so the first impulse that comes to their mind is to filter what they're trying to say through the formula rock'n'roll lyrics that've been drilled into their heads. There was a band who sent us a tape from the town where Rev. Jim Baker operates from. Their initial approach to going after him was lyrically trashing

INTERVIEW BY TIM, WITH ERIKKA

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J: It depends on what part of the country you're talking about. But more importantly, today I think there's a communication barrier that's growing between the extremes within punk, between the school of thought and the school of thoughtlessness.

D: I don't think there's ever been communication between the two in the first place.

J: I think earlier there was more over here than there is now.

T: In the US, there's definitely segmentation within the "scene": death rock, skate punk, peace punk, skinheads, '77 punk. There's a distinction both musically and socially. The fact that only 200 people showed up to see The SUBHUMANS in NY might be an indication that you're put in the unpopular "peace punk" category there. In the earlier days, there were people who related to one subgrouping or another, but...

D: They'd go to all the shows anyway.

J: They had to stick together or lose the most precious thing they had. Today, people, especially in the larger scenes, are more spoiled. I hate to say it, but all the factions are equally at fault for the lack of communication. Every single one is withdrawing into their adopted hermit crab shell and wallowing within their own set of walls. Part of that is because the boundaries have narrowed over the years as to what punk music and underground culture should mean. The purpose in '77 was just to blow the lid off the 70's and bury it once and for all. Once that was done, where do we go from here? But i think the boundaries are too narrow now...If you're into death rock you must like nothing more than horror movies and skulls and avoid everything else. People are much less willing to mix with each other and much more judgemental about looks. A problem I've had with the more-political-than-thou people is that they'll find one thing they disagree with me about, even if they agree with most of the other things I feel or the band projects, and they'll blow everything else we're trying to do off and not want anything to do with us. If we're ever going to have any kind of cohesive movement in this country to keep people from getting drafted and blowing people away in Nicaragua, people are going to have to decide which arguments are petty and which are worth keeping factionalized over.

T: When people talk about "unity" within the punk scene, I want to know unity around what values.

D: You've instantly got 2 or 3 different sets of values or "unity" going on at the same time. Talk of "punk revolution" is far too idealistic. The best we can get is non-violent tolerance and trying to understand the other's views.

J: I think cooperation is more important than unity. If everybody was *"united and strong"* and looked the same, thought the same...life in this world would be so boring I wouldn't want to be around anymore. I'm no great fan of eating at McDonalds, but I'm not gonna refuse to have anything to do with someone who shares the same beliefs about preventing war in Nicaragua and finding an alternative to government by corporate dictatorship just because I saw them buying food at McDonalds. I don't think any school of thought should turn into a grim religious trip.

E: But within the underground, is liking the same bands and the same type of music enough to provide that type of cooperation?

J: No, but what else is gonna provide a start?

T: What can we do to urge people to overcome these lesser or petty disagreements in the name of a larger spirit of cooperation? What can the singer of a band do to prevent punk from turning into a cliche...

J: ...or another form of shopping

T: ...or an inbred self-destructive scene?

D: Musically, the idea is to be more varied and diverse than to play one kind because your favorite heroes do. After DISCHARGE you had thousands of thrash bands.

J: Another example is BIRTHDAY PARTY coming along and shaking postpunk up when it was at a boring level, but people who felt inspired by them, instead of trying to do something with an equally true cutting edge, wound up imitating them.

D: Another point is a more sensible attitude in the lyrics--eliminate the sexism and violence mainly. If there weren't so many violent attitudes going about, there wouldn't be as much violence at gigs. Even down to the subtleties like less swear words.

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J: An element of friendship rather than a spectator ritual.

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D: Probably because of the percentage of deadly serious political lyrics. We've got less than those bands; we cover politics on a personal level...

T: Humor is an important factor. A lot of people think that we at MRR are deadly serious politicos, and yet we think of ourselves as big jerks.

J: That's cuz not everybody can come over and watch Perry Mason with you.

D: At a gig, the most important part is talking to people before and after the set and giving them a chance to criticize and question, swap addresses...keeping the band on the same level as the audience. When I went to gigs, I never saw bands walking about, and then suddenly they come on stage with thousands of lights...they're *"up there"*, mentally and physically. You've got no real affinity with those people. Bring it down to the basics. People have had it driven into their heads that the people on stage are better than them.

T: One of my beefs with bands nowadays is that a band will come on stage and go through their planned set regardless of the individuality of the audience or setting, and stick to their "performance". One of the aspects of punk that I most love and have seen little of lately is a chaotic spontaneity based on a situation, taking advantage of events.

D: It's difficult, if you've written a set out, to actually organize all 4 members of the band instantly to do something else. Because some of our songs are too fast to understand the meaning, I can go on a rant lecture for 2 minutes, explaining the song, as the rest of the band can go on chugging away, building it up and up...that can get a point across. Sometimes, we've ripped off ALTERNATIVE TV's idea of jamming along, sorta bluesy, saying "Anyone can say what they want into the mike." Most of the time they'll shout out the name of their favorite football team or *"So and so punks rule the earth!"*

T: The ATV example epitomizes spontaneous democracy.

D: If you've got people heckling, you give them a chance to say something constructive. If they haven't got something constructive to say, you can show the rest of the audience that there's just a bunch of idiots at the front. Or, if they do have something to say, it can give more hope to the people anyway.

T: A punk show should be something more than a performance. It should be communication. The experience I want to leave a gig with is: *"Wow! I had intelligent communication."* Whether that's through fun physical contact on the floor, or through talking with people I've met, or through getting literature, fanzines, fliers...

D: A gig shouldn't be an end in itself; it shouldn't be a withdrawl from the reality outside the building. It should be a start for further communication on the way home.

J: There used to be an element of celebration that makes people want to communicate. According to Stephan of the FALSE PROPHETS, the No Business As Usual demonstration in NY wasn't a grim demo people had out of guilt, but was a celebration of subversion and alternative thought in action. As far as performance goes, the singers have more responsibility to maintain the spontaneity. Different situations cast a certain song in a different light. When we were playing in Canada, "Bleed For Me" was based much more around what happened to the Vancouver 5, plus it was a vehicle to publicize what was done to them. There's a thin line though--sometimes I'll go off rapping so much that it's no different than a guy who's learned to play heavy metal guitar solos going on for 20 minutes cuz he's so proud of finally learning to play long. It's a scary situation to be in, but I wish more singers would put themselves in it so they could grow as people and performers. Sometimes, take in Sacramento last night, most of the dialogue falls flat on its face. That happens, but I'd ratrher risk it than become another circus performer. I don't think it's at all taboo to go into emotional issues as well. Basically, a lot of what we're doing is a very mutated form of blues and belting out what's ripping ourselves apart inside...in our case, a lot of it is the world around us, what we see being done to our fellow creatures, and sometimes ourselves.

D: A girl got on stage last night and gave me 3 flowers. That was just fantastic. I don't know why, it just was. It was such an individual act of spontaneity.

J: That gets back to the humanity thing...she felt like she could do that with you....they didn't give me any flowers...(laughter)

T: It's your mustache, Jello.

J: It's important for people in political situations to realize that nobody's going to be totally pure. We're all human beings, we all have vices, we all make mistakes, we all have our personal whims.

D: Yet some people think that because you're in a band, you're bound to be perfect...and if you're not perfect, why the hell are you in the band in the first place. That winds me up so much. Just cuz we used to sing this song called "Ashtray Dirt" and I'm hooked on cigarettes, I get so much hassle. If I argue out all the other reasons like *"I didn't write it"*, *"we thought it was a good tune"*, *"we've dropped it anyway"*, *"I wouldn't tell anybody else to smoke"*....if all that doesn't seem to shake 'em, then I'll just tell 'em: *"Well look, nobody's perfect."*

J: What we're trying to do, even with the political activities, is that the bottom line is some kind of human dignity and quality of life. And part of one's dignity is to be able to be something of a character, rather than having guilt of not being "normal" or not being "politically pure". We rant and rave about consumer culture, but there are at least 2 record raccoons in this room. I can justify it by saying I'm so paranoid about the early 70's coming back that I'm building a cultural fallout shelter. (laughter) A lot of people interpret me as a spoiled brat because I've never really compromised my own absurd personality that much. Part of the reason I get away with making so much fun of other people is because I realize there's a hell of a lot of me to make fun of as well.

T: Boy, is that ever true!

RITES OF SPRING

Records That We Sell:

16.	RITES OF SPRING	12-song LP	Ⓐ
15¾	REPTILE HOUSE *	4-song 7"	Ⓓ
15½	SCREAM **	'This Side Up' LP	Ⓐ
15.	MINOR THREAT	'Salad Days' 7"	Ⓓ
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10.	MINOR THREAT	'Out Of Step' EP	Ⓒ
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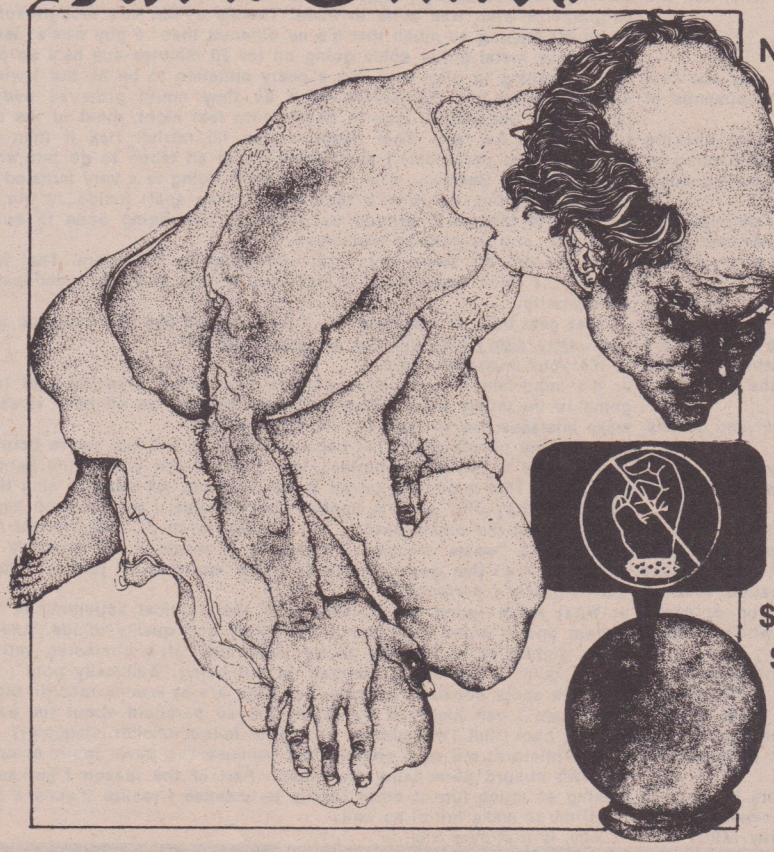

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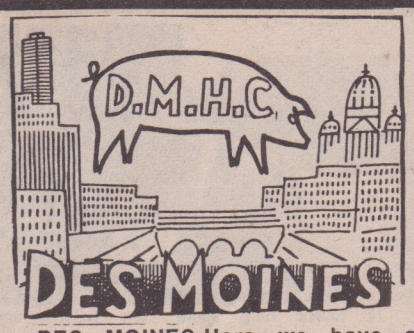

DES MOINES-Here we have an energetic, vibrant and growing (exploding?) scene. We've been having shows almost every week, so we're not complaining. Now listen, cuz I'm about to tell you about some of our rad DMHC bands and zines.

First off, we have PENT-UP AGGRESSION, a brutal straight ahead thrash attack. Lately, they have been playing faster and faster. An album is planned for the future, but live they are killer! They have been described as a cross between BAD BRAINS and MINOR THREAT (does that sound cool?). Even though they are D.M.'s most popular band, this has not gone to their heads as they are more than willing to help out any smaller bands.

From those bland western suburbs come C.O.T.C., who are a sincere high-school aged "peace and unity" minded band. They have great lyrics and put tons of emotion into every song. Andy's vocals are incredible! They have been improving steadily, and definitely have a sound of their own.

149 DEAD MARINES are not really a D.M. band; actually they have a house in a nearby small town called Ottumwa, but they play here quite often. Their sound is original and hard to describe, perhaps kinda like a noisy MINUTEMEN. They have a tape called Genius Animals, which is available for $3.50 from: GB Music/ P.O. Box 1061/ Des Moines IA 50311.

The HOLLOWMEN are definitely another very original band. They have a "power pop" style and don't want to be labeled as a "punk" band, but they play some fast songs. Their jangly 60's pop with a fast tempo makes them a really exciting live act! Their Poison For Profit cassette is available for $3 to: Mike Sangster/ 8113 Valdez Cir/ Urbandale IA 50322.

WELFARE SKATE (formerly NO PEST) are Des Moines' favorite skate band. Their laid back, poppy but still intense sound (described as "mild thrash" by Darren) gets ya groovin'. Their singer, Gomer, is determined to open up a new skate shop here this summer.

The SCABS are another young band. They started out with a unique and different sound which most people seemed to hate. However, I thought they were creative, as they combined grungy RANCID VAT-style funeral punk with unpredictable free-form jazz improvisation (freakouts). Recently, they have changed direction and have had some lineup changes. They are trying to "get back to the basics" and are sounding more like the MC5 and STOOGES. The First Official Scabs Tape is available for $1 and a blank to: Greg/ 1701 Woodland Ave/ Des Moines IA 50309.

Although ABSCESS broke up over a year ago, they have re-released their tape which documents their great snarling thrash. You can get it for $3 from: Mike Harper/ 732 18th St #307/ D.M. IA 50314.

Finally we have DISCIPLINE PROBLEMS, the band I sing for. We're ages 14-16 and are a pretty boy new wave art fag disco band. Yeah, right.

SCABS

P-UA

COTC

DISCIPLINE PROBLEMS

149 DEAD MARINES

HOLLOWMEN

On the fanzine front, I can hardly say we are deprived, as there are plentyt of conscientious and hardworking zine editors out there who are determined to give us something interesting to read! Of the new zines, definitely the one that has made the biggest splash is Andy (C.O.T.C.)'s Omnia Vincit Amor (Love Conquers All). Issue #1 is full of well-thought out, personal articles on vegetarianism, straight edge, Steve Vail, Judaism and other religions, animal rights, himself, and more. Send stamps to: O.V.A./ c/o Aron Shmooel's Kosher Pornography/ 7114 Franklin Ave/ D.M. IA 50322.

Social Threat is an excellent new zine. #1 has TWISTED VALUE, UNDEAD, MORAL DISGUST, plus local stuff, etc. Send 50¢ to: Bungalow Bob Tyler/ 1117 44th St/ D.M. IA 50311.

The Irony of Democracy #2 just came out, featuring interviews with SOCIAL SLUGS and DISCIPLINE PROBLEMS, the jazz scene, art, cycling, and Thad's usual democratic socialist viewpoints. $1 to: I.O.D./ c/o Thad's Burger Palace/ 1534 31st St/ D.M. IA 50311.

Des Moines Hype #2 has been out for some time, featuring PENT-UP AGGRESSION and HOLLOWMEN. Be expecting a new issue soon. Send 50¢ to: Hype/ P.O. Box 453/ D.M. IA 50302.

West Suburban Vomit zine suffered a major setback a few weeks ago when Tom's overprotective parents confiscated all his zines (including his master copy of W.S.V.) and burned them. This tragic event was chronicled in DISCIPLINE PROBLEMS' classic song (ha ha) "Tom's Parents Torched His Zines". For what it's worth, W.S.V. #1 had Tom's suburban scene report, reprinted "Anarchy Primer", interview with Steve Vail, update on Dog Chip and more. Write: W.S.V./ c/o the Tommer/ 549 34th St/ West Des Monies IA 50265.

Some of our other zines are: Brad's Bloodfeast (half hardcore and half splatter horror), Rock Rap (HM/AOR, and anti-Reagan), Generic (friendly new wave piece of crap-a joke), and Boneless (rad skate zine).

My brother Billy should be coming out soon with a second edition of Forget The Alamo, the zine which features the viewpoints of the elementary school scene. The next issue will have a D.O.A. interview plus plenty of opinions. F.T.A. is available for 75¢ and stamps at address below.

And finally, the new Buffalo (#7) should be out sometime this summer with the usual interviews, opinions, comics, reviews, local stuff, update on Dog Minnie, etc. Recently I put out a Junior Buffalo (one page newsletter) which is free, but send a stamp. The big Buffalo costs $1, from address below.

Here are some phone numbers. Touring bands call Beth at (515)277-6167 or write her at: 4405 University Ave/ D.M. IA 50311, or call eric at (515)274-3031 (they are in PENT-UP AGGRESSION). For C.O.T.C. and O.V.A., call (515)279-4298. For DISCIPLINE PROBLEMS and Buffalo, call (515)255-5019 (my number).

To the people whose mail I lost--I'm sorry I didn't write back! Pleasewrite again and I'll respond this time. How's yer liver?

Joe Bo "Joby" Nelson/ 4004 John Lynde Rd/ Des Moines IA 50312

P.S. What's with this AMANA KITCHEN business?

OHIO

COLUMBUS-Well, y'all are probably wonderin' about ol' cowtown's scene, eh? I have news for you: what used to be a stagnant handful of punks and skins has now grown to tons of punks and skins, and what would the scene be without trendies, anyway? There is at least one show a weekend, about 2 a week. On the local level, a band called NO AMERICA and a band called PAINFUL DISCHARGE are taking the town by storm. NO AMERICA is one fuckin' great band, not your average run-of-the-mill hardcore bands. The singer has an extraordinary voice. If you don't look at her, you would never know she's female. PAINFUL DISCHARGE, on the other hand, is a bit generic, but fun. They play out too much (maybe because the singer gets half the shows in town).

A local show consisting of UNFORTUNATE CHILDREN, YSU, DIUH, PAINFUL DISCHARGE, and NO AMERICA pulled in more than 250 people. It was so fucking hot but was a rowdy audience and a rad time. There is an incredible energy about Columbus' scene. Everybody is really cool about new kids coming into the scene. There are rarely any fights, and if there is it's with a redneck. All in all, we have one of the most positive, energetic, and evergrowing scenes today.

XXX/ 65 E.N. Broadway/ Columbus OH 43214

P.S. You can tell AGNOSTIC FRONT is coming back cuz everyone shaves their head. Hmmm.... interesting.

New England

NEW HAMPSHIRE-Not a whole lot going on up here in the "Live Free Or Die" State. There are a few shows. The April 26 Hardcore Festival in Portsmouth went very well. 11 bands from 3 states played for over 6 hours of wild thrashing. Still, consistently though, no club will book independent bands, so there have been no big bands in NH since GBH a couple of years ago. Geno's in Portland, Maine has a pretty open-minded booking policy though.

It looks like NERVOUS DISORDER will release some vinyl before the year is out, and the awesome DVA plan an EP also, for this summer. Several NH area bands, including EUNUCHS OF INDUSTRY and SONIC ASSAULT (RIP), will be represented on a tape comp coming out of NE Massachusetts. The tape will be called Whirligig of Life. E.O.I. may also release a tape. The final performance of SONIC ASSAULT, 'live' on the All-Ages Show, is available w/lyrics for $3 or a blank plus $1 at the address at the end of this tirade.

The All-Ages Show om WUNH will be continuing through the summer, hopefully with more live in-studio performances. Any bands interested in playing please write to me at the address below. And bands who want guaranteed radio play, please send stuff to All-Ages/ c/o WUNH/ Memorial Union Bldg/ Durham NH 03824.

It looks like some new bands are forming, one in the Durham area, a powerthrash group with ex-members of the MURDERERS and SONIC ASSAULT, if work schedules don't conflict too much. And the Nashua area may see two, count them two, all-female bands by the end of summer. A band from Manchester called AGROPHOBIC ARRAY is forming too.

A new issue of Trendy Rag will be out by soon, and Wicked Free from Maine have issue #7 out with interviews with CROW and MOGULS. Well, that's it for now. I will answer all mail at Jim Hildreth/ P.O. Box 901/ Durham NH 03824.

WESTERN MASS Howdy kids! It's springtime again here and with it comes outdoor concerts. Although most are shitty bands with numerous intoxicated goons and goonesses, there have been a couple of cool shows. The first, at Hampshire College, was diverse and included GRAVE ROBBERS FROM OUTER SPACE "in the proud tradition of midwestern surf". Check for them in the D.C. area this summer. VOLTRON are the newest on the scene. Their sound is neo-satanic "loudcore, but we mean business", according to Hank, yeller and stomper.

The second show was that of BOH SOUND, a delightful industrial trio still in their evolutionary stage, who produced a "decomposition sound". The audience/ passerby response was hilarious. Everything from the standard "What is this shit?" to laughing basically summed up the level of creativity of those criticizing.

Other band news: PAJAMA SLAVE DANCERS have released an LP and they recently changed drummers. DINOSAUR's record on Homestead should be out soon. OUTPATIENTS have just begun recording and are looking for a label (hint, hint: contact Mental Management/ 143 Northeast St/ Amherst MA 01022/ (617)253-3362).

We recently had a W. Mass extravanganza at Westfield State College put on by Les, who also put on a Mass PIRG/Acid Rain benefit.

New fanzine called Over The Edge has recently emerged. ($1 to: 68 Pleasant St/ Easthampton MA 01027). A new Savvy is out but I haven't seen it yet and Death Imagery #3 is in the works.

Recently I acquired a hall and am working on shows. If you want to play a small-medium sized crowd, get in touch. Can't guarantee big bucks, but will feed and give you whatever we can. In Peace.....

Terry McGovern/ 16 Laurel Dr/ Scituate MA 02066/ (617)545-9254.

VOLTRON

CONNECTICUT

Ahhhh....springtime in New England. The trees are budding, the flowers blooming and a young man's fancy turns to tipping cows. The Nutmeg state has seen a blur of activity as the warmer temperatures spark the imagination of the area hardcores.

New bands are appearing again for the first time in a long time. Two new ones from the Bridgeport area include **BAD ATTITUDE** (a.k.a. US4), which includes former members of **NO MUSIC** (who's members went on to Lost Generation) and former members of **BLACK HOLE**. **BAD ATTITUDE** is heavily influenced by the speed metal sound, or so it seems from the energetic blast they turn out. Another late entry to the roster is **CONTRABAND**, and for a change, no former members of any former bands (kind of). Out of New Haven comes **FATAL VISION**, playing with the former bassist of **STRATFORD SURVIVORS**

The more established bands have all had their hands full lately as well. **LOST GENERATION** have just released their "Victim" LP, number two in the series of twelve-inchers. Super production and slower power cuts show off **LOST GEN'S** skill on this LP. **76% UNCERTAIN** have finished recording their second LP for release some time this summer, and have repressed their "Estimated Monkey Time" LP, so that should be available once again. **VATICAN COMMANDOS** have finished "Crusading" on the heels of their latest release, and after some re-mixing it will also be available. The wedge of differing musical opinions has split up **VIOLENT CHILDREN** after years of service to the CT scene. Two of its members have formed yet another new band called **YOUTH OF TODAY**. Other band members are hoping to re-group with other folks... we'll see what happens. All of the CT bands are getting together to put out a compilation featuring all of the above mentioned bands as well as **CIA, NO MILK ON TUESDAY, The ALMIGHTY SIEZURE** and a Punk-estra featuring all the local talent. This will be recorded on June 1st and 2nd and should be out by the end of the summer.

Area shows are almost over-abundant, leaving folks little time to catch their breath. Bands like the Huskers, Unwanted, White Flag, MIA, and others have buzzed through lately, with many more on the way. Anthrax still provides the stable weekly diet of bone-crunching music and most bands tend to play there. Bookings can be had from Brian at 203-348-7983. A large rock club in New Haven has also been having occasional shows. The Metro has put on Husker Du, Dead Kennedys, as well as small local bands. Sal D'S in the Park City (Bridgeport) has also put on some killer shows. For bookings at either Sal's or the Metro, people can call Joey Diaz at 203-367-2542. "Yolk" and "Bong" are two fanzines that have re-surfaced after a bit of an absence, so things are finally back in print in this part of the world. If any bands are coming thru, or if any of you plan to be in the area, be sure to get in touch. Until nex' time.....Jeff R./1800 Huntington/Trumbull, CT/06611
(203) 375-9430

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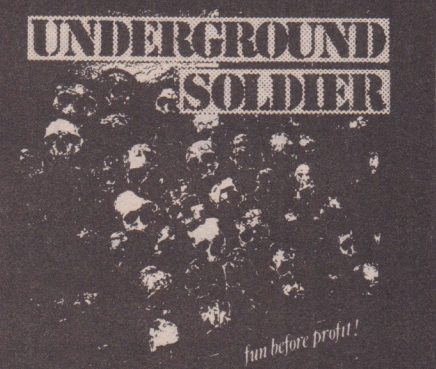

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P.T.L KLUB

PTL KLUB are one of the few pure thrash bands to spring up in the Boston area in the past year or so, playing a straight-ahead style, devoid of the metallic influence that has a griphold on many other area bands. PTL KLUB aren't just trendies come lately, though. A few members toiled in GENERAL FOODZ, an overlooked early Boston punk band who released a killer single, "Be So Funny", in 1980. The band has been together about a year, starting as a trio, with Chris Lillyman (bass, vocals), Robert Domenici (guitar, vocals) and Ron Domenici (drums) and, with this lineup they recorded a 7-song demo tape. Recently enlisted by the KLUB was vocalist Ray "Dr. Death" Domenici, enabling the band, according to Chris, to get more vocal power and allowing the trio to concentrate more on the instrumental attack. With Dr. Death, they've recorded 13 new songs, to be released shortly as a 12" EP on Ac/xtion Records--as frenzied a thrash blast as has been heard in these parts lately. For more info, or to get the tape ($2.25 ppd), write to the KLUB at: R. Domenici/ 14A Plympton St/ Woburn MA 01801.

MRR: You have a song "This Town Sucks", at the end of which you say "Boston sucks". Do you really feel that way?
Chris: Actually, we love Boston. We were just disappointed with the scene at the time when we wrote that. Anyway, the song wasn't originally written about Boston; it was written about Leominster (where Chris lives, about 30 miles from Boston).

MRR: At the Channel gig in December, you came out and said you didn't like Boston.
Ray: Because of the attitude now towards hardcore.
Rob: We were going to a lot of shows and seeing some really good stuff. That's what inspired us. Then, all of a sudden, at the Channel, no slam dancing. That's pretty bad.
Chris: We weren't even sure we were going to say that until we saw the sign that said "No slam dancing".

MRR: Do you think hardcore's still alive in Boston, or do you think it's been in a sort of regressive state the last few months?
Ray: It's ailing.
Chris: It will change. It's just up to us. It's our scene, it's what we make it.

MRR: Are you guys planning on trying to organize some hall shows?
Chris: We're looking into a few places right now and it's just a matter of convincing people we're not going to destroy anything because of the reputation that thrash has. We don't want to deceive anybody and say we're putting on a rock'n'roll show because you have to prepare people for what's gonna happen. It will happen. I think it's going to be a good summer.

MRR: Do you think things can get back to the way they were about 2 years ago?
Chris: I have no doubts. All we need is a chance. There's another generation of hardcore here. It's just like a gap. Maybe people are wondering what to do, besides go to Rhode Island for shows, like we've been doing. That's our only alternative now, besides doing independent shows.

MRR: OK, so you hopefully have the hardcore scene making a resurgence. What do you hope to get out of playing it? What can be the gain for everyone from the hardcore scene, in your opinion?
Ron: Just to let people hear you.
Chris: No personal gain, except for the fact we want people to love our music as much as we do.
Ray: Freedom of expression and freedom of speech.
Chris: Also, openmindedness of the clubs. I don't see why Rhode Island has to be any different. They've got 3 first rate clubs doing hardcore. So I don't see why that should be any problem up here.

MRR: How do you think narrowmindedness in the hardcore scene can be overcome, with certain people only being into certain styles or bands?
Chris: I don't see that there's any room for closemindedness since there's so little hardcore as there is. We'll listen to anything. We like a lot of bands, but thrash is what gets our blood boiling. We respect the other bands making the changes. We know they didn't do it just to follow a trend or anything, but that's not what we're going to do.

MRR: Do you see trying anything different in the future?
Ray: No plans at the present time.
Chris: We're always going to be a thrash band.
Rob: We're going to do what we feel like doing.

MRR: I'd think it gets stylistically limiting after a while.
Rob: Our newer stuff is a lot more catchy, but it's still thrash.
Ray: Spontaneity is the key. Whatever strikes you, you go with it.

MRR: When some of you guys were in GENERAL FOODZ, you got sued by them. Are you afraid the same thing will happen with PTL KLUB?
Ray: No, actually, we're afraid of assassination!
Chris:If they don't stop using our name, they're going to be in big trouble.

MRR: What made you decide on that name anyway?
Ray: This is a question that could be most easily answered by...
Chris: ...lack of a name!
Ray: Perhaps a night of hard drinking.
Chris: We wanted something catchy. It's also sarcastic.
Ray: I was an altar boy! The idea is you want a name you can remember.
Chris: We're saying we don't think these people capitalizing (on religion) is right. I know a lot of people who send money to PTL Club every week. We don't want to get too serious about it, but we use that name because we think that's a farce. We write songs about things we think are farces.

MRR: What are some of your lyrics about?
Chris: We try not to take what we write about too seriously because the main reason we do it is to have fun. We have a couple of new songs, "MX Stands For Peace" for one....if there's something we want to make a statement about, OK. We also have a new song about the Front.
Ray: Drunk driving.

MRR: Pro or anti?
Ray: A bit of both. The idea is don't drink and drive because you might hit a pothole and spill something.

MRR: What's in the future for the PTL KLUB?
Chris: By the end of July or early August there'll be the new PTL KLUB EP, The 13 Commandments. We want to try to make Ac/xtion Records (PSYCHO's label) another X-Claim. Hopefully, other thrash bands will follow suit. This is a second generation of hardcore. You've got us, PSYCHO, CANCEROUS GROWTH. Boston should be prepared for this record because it's going to blow the fuckin' doors off Boston, let alone anywhere else. By the way, thanks to anyone who's helped us or come to see us.

Interview by Al Quint/ Suburban Voice zine/ 13 Portland St #7/ Lynn MA 01902

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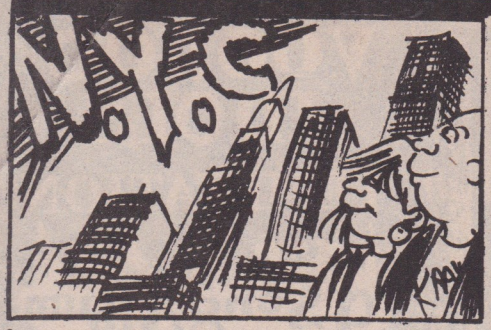


"ALL THIS AND MORE"

The scene: Sat. nite June 1 at The Ritz, largest space for a band in NYC clubland, LORDS OF THE NEW CHURCH is there (with Miami Steve Van Zandt on several numbers), crowd in 20s & 30s, some DEAD BOYS shirts, but it seems like mostly students and WLIR-brought trendies. I was there to see Stiv Bators and Dave Treganna, whom I had last seen playing with SHAM 69 (Stiv was incoherent after the show, alas). At 1:30 Stiv comes on in high heels and presents himself (in something meant to suggest 19th Century upper class garb) to a crowd which is tightly packed up front. Nine minutes later slamming, or something meant to resemble it, breaks out.

LNC now does their slowest numbers, which would normally put me to sleep, but now i see stage-diving, sporadically at first. Splat! The kids run away from the divers. But they learn fast, and after about 10 minutes of harsh landings, the crowd learns to catch the divers. Makes no difference how little energy the LORDS are putting out; there they go! One gal takes pocketbook and all up with her, then hesitates on the stage and can't decide where to take off to. Eventually the bouncers get bored watching her and cart her off.

While these energetic youngsters should definitely come to CB's to see how it's done by veterans, there seems to be no questions but that, in New York City, media capital of the world, slamming and stage-diving are becoming (gasp!) trendy. Now if you happen to believe, as i do, that both slamming and diving are inherently subversive, I suppose you should be glad that their liberating benefits will reach more people. Otherwise, we see another element of our scene being co-opted. Hardcore and trendiness have not been on the best of terms. But the handwriting is on the wall, and is food for thought indeed.

With real HC bands playing the big clubs, a lot of new people are being exposed to the dancing and they are continuing on their own, with more commercial (and slower) bands. The Ritz had just absorbed a dose of MURPHY'S LAW and The RAMONES when LNC came into town, ML drawing a good-sized Thurs crowd opening for The RAMONES, who had a new set but no new songs.

No space to go much into video here, but the videos shown at the Ritz immediately after The RAMONES went off included The DEAD BOYS, BLACK FLAG, KRAUT, SUICIDAL TENDENCIES, in that order.

Yes, The BEASTIE BOYS played Madison Square Garden with MADONNA, and were featured in Spin.

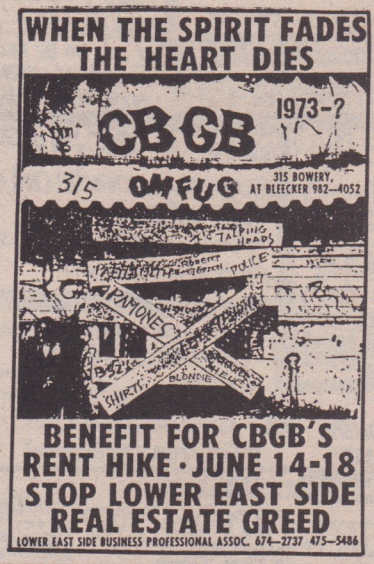
It looks like Big City Records will be first out with an '85 NYC compilation, showing off ARMED CITIZENS, BLOODLUST, JAVI & THE BASTARDS, KRIEGKOPF, PSYCHOS, SHEER TERROR, SHOK, ULTRAVIOLENCE, and The UNJUST, all denizens of Gotham; and from the Jersey and Connecticut suburbs: ADRENALIN O.D., ALMIGHTY SEIZURE, BEDLAM, BODIES IN PANIC, CHRONIC DISORDER, PLEASED YOUTH, SACRED DENIAL, STETZ, 76% UNCERTAIN, VATICAN COMMANDOS, and VIOLENT CHILDREN; with a very nice zine in which each band has a page.

PRESS CONFERENCE

It looks like there will be a meeting of area zine writers and radio deejays to talk about things in July sometime; stay tuned...In radioland, WNYU's "Hellhole" hc/metal show gained an hour (9:30-11), while WBAI's "Rude Awakening" switched to Thursdays, still in the early AM, alternating with another punk show by Susan Brown... BSM #7 is 5 pp with BODIES IN PANIC, EXPLOITED, etc... Counterculture #1 is out from A.P.P.L.E., 25 Van Dam St/ Brooklyn NY 11222, 20 pp free with politix & grafix... Another newborn is Lifestyles of the Poor & Homeless/ 160 First Ave #3B/ NY NY 10009 with a splendid AOD interview for 25¢ and an advice column too. Spats #23 is 20 pp for 50¢ from P.O. Box 2235/ Wayne NJ 07470 with Mike's great cartoons. Worthless #9 discusses No Business As Usual Day, Kafka, gigs and discussions all for nothing. Joe got mugged!

EXCLUSIVE CLUBS

The CBGB 5-day benefit to raise $9000 security deposit was the subject of a story in the Times and is still in progress as this is written. CB's rent goes from $900 to $3000 a month, and Hilly also pays $8000/month on his $117,000 sound system, the best in Babylon... Hilly got a black eye tossing someone out of a "new wave" nite at the bene, but no problems when 9 hardcore bands played on the 16th of June... Irving Plaza, where i once saw The BUZZCOCKS and GANG OF 4 on the same bill but has long seen no punk, became the last major club to open up on May 25 with KILLDOZER and KRAUT... Tin Pan Alley saw the BUTTHOLE SURFERS play for 2 hours for free, unadvertised but jammed, hot and wonderful... Rock Hotel is booking The BAD BRAINS July 12 & 13 and putting together an all-NY show; Chris finally got a lease on the joint. Signs of CONFLICT in the future... Jim Fouratt is booking at the Peppermint Lounge; top price there is $11, but $7 if you arrive by 11 sharp; KRAUT and RAT N RAT R were there 6/14... Charas hosted a pro-Sandanista benefit at their E 10th space with VIRUS, APPLE, and LIFE... New place reported is Neither Nor Club, Ave. C & 6 St, showing MURPHY'S LAW... UNDEAD and HOPE played at the Pyramid.



ASSORTED RUFFIANS

AGNOSTIC FRONT was very happy with their tour... New ANTIDOTE singer is Drew Stone... Seth is new skinbeater for BODIES IN PANIC, which repressed their LP and drew up tour plans... BUTTHOLE SURFERS LP sold 8K so far... KRAUT's bassist, Don Cowan, got stabbed in a holdup on Ave. A and 7th St at 8PM on 6/14, but 15 stitches in the left wrist and arm didn't keep him from playing the next nite. Don said he picked his 3 assailants out from mug shots... MALIGNANT TUMOR vinyl due late summer... MURPHY'S LAW now planning release of a 3-song 7" and a Midwest/West Coast tour starting early July... NO REMORSE lost guitarist Mike to Miami... PSYCHOS reforming with Jimmy on drums and Carl on voice... Julie is new bassist for The SERVICE... Roger (AF) reported also on bass for SHEER TERROR, unconfirmed... ULTRAVIOLENCE added Steve Mayhem on rhythm guitar and Joe on bass... UNJUST LP should be out now... WARZONE has a 12", Take a Stand, on Venus Records and planning a tour.

Hard-to-find HC at Some Records, weekend fleamarket on Broadway between 3rd & 4th... I can't return all the long distance phone calls, except collect, sorry... What good is a punk without enemies, eh? Donny the Punk/ 233 E 3rd St #1C/ NY NY 10009/ (212)982-3075.

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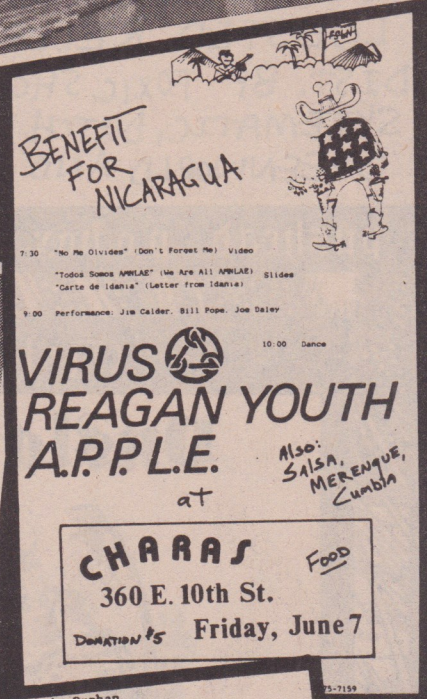
VIRUS

Recently, we were asked by MRR the difficult task of explaining who, what, and why we are. Though this is something we rarely do, here is an attempt. VIRUS is a band in New York City who play loud, angry music; some slow, some fast. We are four friends from broken-up bands (The UNDEAD, NO THANKS, and CRYPT KRASHERS) who started playing together around fall of '83 under the name The HERETICS. Our reason and motivation for playing was, and still is the lack of any better way to express/release what we think and feel. The medium is music, simply because that is what we know how to do; each of us has been playing for at least 10 years (with the exception of James, who has been screaming his entire life). The band itself is merely a vehicle to make ourselves heard and felt amidst the physical, mental, and spiritual pollution that surrounds us. Selfish as it may sound, it is more for ourselves than for others. We do not write lyrics with the intent to educate or liberate, we reflect on that which is around and in us; it is an urge that we have no choice but to fulfill or die (Death as in a self-deceiving limbo state of sleepwalk). It is the constant struggle of the individual against the institutionalized, impersonal, alien, authoritarian, technologically insane social structure that pumps our blood. What solution do we offer to this? None, except to look within yourself and sense your own ability. This, we feel, is the crucial starting point for any lasting and effective change. We deliberately avoid the pitfalls of abstract ideological claptrap and dogma, as they are, at best, a deterrent to the true growth and evolution of the individual. Our politics, if you can call them that, as our religion, if you can call it that, are essentially one in the same philosophy that we can only see as being a very personal, very intuitive vision, the groundwork of which is based on a view of man being a part of nature rather than apart from it. The utter disregard for this simple law of nature is what we see as being the cause of the schism that surrounds us: from the meaninglessness of the jobplace to the threat of nuclear annihilation. We are living, despite all odds. Here and now, side by side with and in spite of the state, a festering sore on the face of society that refuses to heal, a microscopic infectious agant that reproduces in living cells, a tribe that performs rituals, a band that plays gigs.

VIRUS
c/o James
607 E 11th St #8
New York NY 10009
(212)254-5156



Rhetoric
What do they expect to change
with boring rhetoric
Spouting words with cheap concerns
complacent loads of shit
who is this fucking idiot
telling me it's alright
to ease his guilty conscience
of being middle class and white
Expect another democrat to bail us from this shit?
Soften up the left's ideas and try to make them fit
It's gone beyond the point that any politics can help
the framework that you work in is the problem in itself.

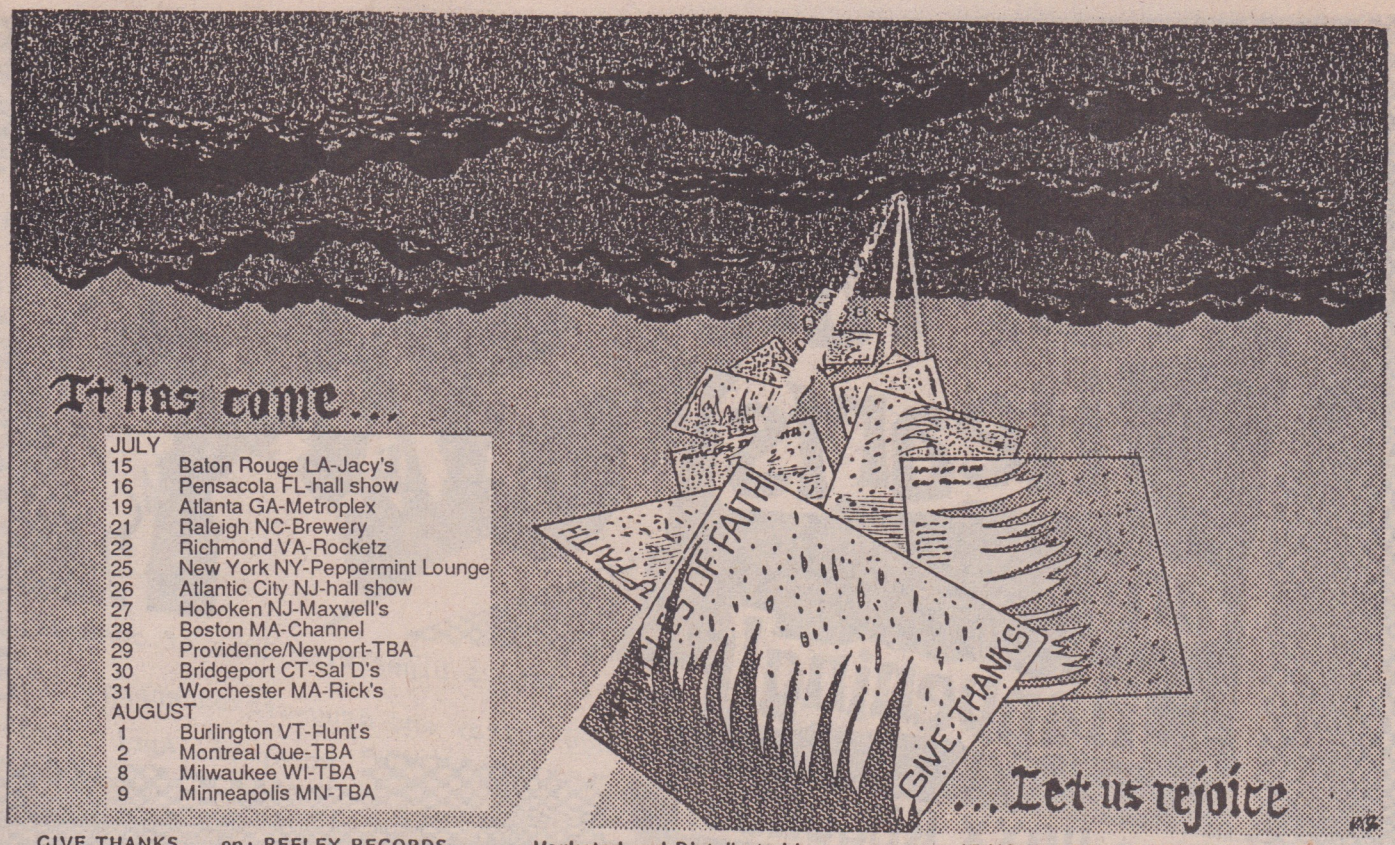
The Role
He's a sick and frightened little man
headfull with visions of grandeur
She puts his needs before her own
though he could never stand her.
He made it clear she was his property
on the day they were married.
Spurts of violente kept her in control
and killed the child that she carried
She doesn't question or resist
Kept her in line with iron-fist
Social positions sold and bought
Each play the role that they were taught
She is an object on her knees
Sucking his insecurities
He is the master in controll
She is submissive,does as she's told
Now and then she feels emptiness
So she puts paint on her face
it brings a sense of security
knowing how well she fits in her place
Bound her feet like a China Doll
with high heels instead of tape
A catatonic subservient
for her master to rape.
It's a man's world isn't it?
pathetic

Society's Orphan
I EXIST!
Put the blame on your mother
feel like life is a trap
it's the state not your mother
that's taught you to hate
get's really desperate
your need to escape
break out of the trap that
your life has turned into?
Ghorus: My life is not for them to waste
I will decide for myself
which path I want to take
and this society is not my choice

Through frustration and hate
not much will you change
same as beating your head
against concrete walls
cause there's nothing
they would like better
than to find out you've
cut your wrists
Chorus

cut your wrists
too weak to live?
won't even try
you just give in.
Life's got you cornered?
Gave up so quick?
Didn't even try-
that makes me think
Chorus

VIRUS:James Kontra-Vocalskreams; Patrick Blanck-Drumms
Natz-Bassplunking,Jimmy the Human-Guitarnoises



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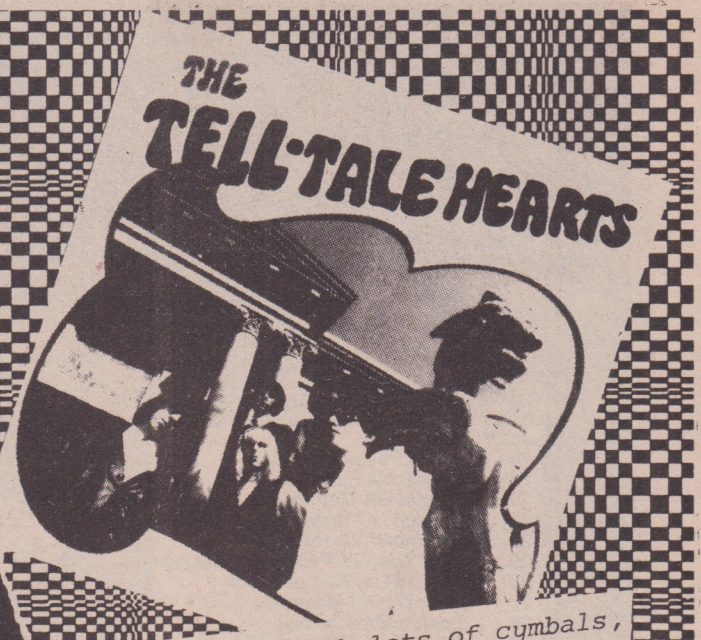

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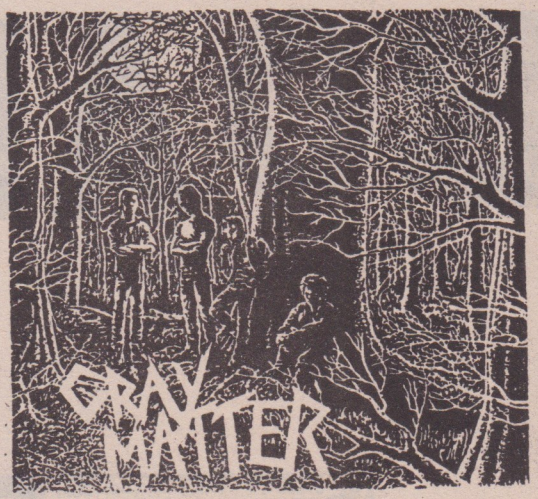

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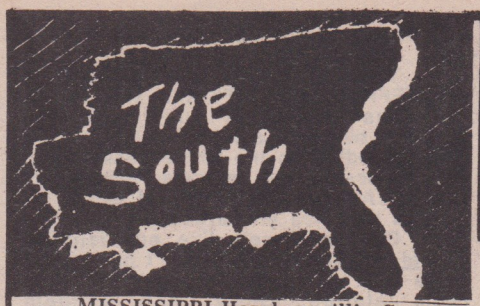
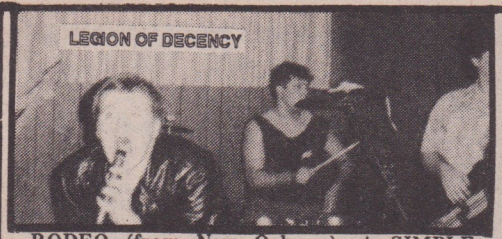


MISSISSIPPI-Howdy ya'll! Greetin's from the state with the lowest per capita income in the union. And underground scene in Mississippi? It sure does look like one is trying to fester here, and judging from what I've seen and heard so far, it's succeeding. The four centers of activity in the state are the Coast (Gulfport / Biloxi area), Hattiesburg, Columbus, and Jackson. These areas will be covered in that order.

THE COAST-Mississippi's first and foremost hardcore band, NO RULES, recently broke up. Needless to say, this has caused a large void in the MS scene. Hopefully, this gap will be filled by future projects by former members of the band. LEGION OF DECENCY is alive and kicking, and we never split up, just gained another guitarist. We recently had a Rock Against Wham show in Gulfport with GRAVEYARD



RODEO (from New Orleans), A SIMPLE DENIAL (then known as The BOURGEOISIE, and HARMLESS KITCHENS (from Mobile, Alabama). There was some bullshit with the owners of the hall (held at the Mooose Lodge) and a violent asshole that likes kicking holes into bathroom walls, but otherwise it was a fun show. GRAVEYARD RODEO plays MISFITS-type thrash, and are damn good at it. A SIMPLE DENIAL is a really unusual combo with 2 basses that sound great together. Not exactyly hardcore, but definitely original sounding music in a KILLING JOKE/PIL vein. HARMLESS KITCHENS plays some way cool "warpedabilly" and some covers. Recently, their drummer went to the Philippines, but will be back soon. To geographically digress a minute, over in Pensacola, Florida, there's a really hoppin' hardcore movement starting to develop, with young bands NME SAINTS (nothin' but a bunch of covers), REDNECK MEATWAGON, and MAGGOT SANDWICH (they play originals of all kinds--'77 punk, thrash) and are responsible for putting on shows over there).

HATTIESBURG-As far as I know, the only hardcore band up there is The ME-OFFS (Jack, Jerk, Beat, and Flip), which is ACADEMIK DISMISSAL with a new singer. Another name I heard thrown around from up there is The DEVIANT, which is supposed to be really unusual.

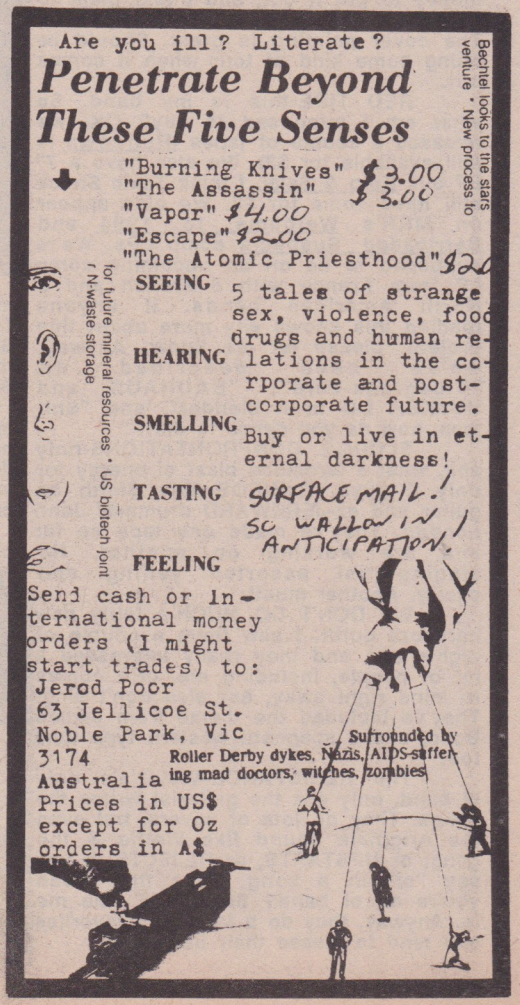
COLUMBUS-No bands to speak of, but there is a lot of skating activity, and there

was a show with The DITCH (from Florence, Alabama) following a skate competition.

JACKSON-The state capitol and home of W.C. Don's, the only club dedicated exclusively to alternative music in Mississippi, as well as 2 hardcore bands. MEN WITH NO I.Q.'S (MNI) play originals, and The HOODLUMS play both originals and covers.

Well, the zine scene in these parts is pretty much skate-oriented. Severe Head Injury is the most well-known. Others include United Skates, S.S., Growing Fears, and Helter Skelter. One Alabama non-dskate zine is No Surrender.

That's all I know about the Magnolia State. So, ya'll come back now, ya hear?
Joe Pestilence/ LEGION OF DECENCY/ 375 Courthouse Rd/ Gulfport MS 39501/ (601) 896-5773.
P.S. Some other addresses: A SIMPLE DENIAL/ Geoffrey Mueller/ 3930 W Beach Blvd #J-7/ Biloxi MS 39531/ (601)388-4724. GRAVEYARD RODEO/ Perry McAuley/ 2105 Mehle Ave/ Arabi LA 70032/ (504)271-4901. MAGGOT SANDWICH/ Vik Kaos/ P.O. Box 9391/ Pensacola FL 32513/ (904)433-7504. HARMLESS KITCHENS/ Chuck Miller/ 3800 Cabana Club/ Mobile AL 36609. Severe Head Injury/ (stamps)/ 1608 Pat Dr/ Gautier MS 39553. No Surrender/ Rt 1 Box 396/ Creola AL 36525.
P.P.S. Lee and Heather Hestad in Seattle-I lost your address!



VICTORIA-OK, so like let's start out with bands, eh?

NO MEANS NO-the best band in Victoria, everyone tends to believe. I think they're one of the best in the world. Influences? Jazz, punk, pop, funk, dance, etc. No matter what you're into, everyone seems to really enjoy the sounds this trio makes; you can't stand still. They had 2 7"ers out, and an LP which I think is still available, but they were all done when they were a 2-piece. They've recorded some songs at a good studio in Vancouver and should be releasing an EP soon. If they come to your town, don't miss 'em!

DAYGLOW ABORTIONS-metal punk at its finest. Picture a band that sounds like BLACK SABBATH, MOTORHEAD, METALLICA, BLACK FLAG, and DOA. Well, that's the DAYGLOWS. Don't get me wrong; they're more hardcore than metal. They have one killer LP out, Out of the Womb, but I'm not sure if it's still available (3 years old). They've added Chris Prohon of RED TIDE on scond guitar to make the sound fuller, but he won't be on their upcoming LP, Feed Us Fetus. I've heard rough mixes, and it's great--good or better production than the first LP, which was already powerful. They lack the money to put it out, and I told them to send out demos to record companies. The cover painting is great. Should be doing some kind of tour when it comes out.

RED TIDE-this is my band. So what am I supposed to say? OK, we released a couple of tapes (Rundown is still available for $3). We also have a 7" EP out, Kelp & Salal. I think Toxic Shock still have some for $3. We also appear on MRR's Welcome to 1984 and Barricaded Suspects comp LPs. We're supposed to be on an upcoming comp LP from France with 8 French and 8 North American bands. If anyone reading this knows any more about this project, please let me know. Anyway, we've been described as "Bluegrass-core", "BAUHAUS and HUSKER DU in a blender", and "Shit man, how do you dance to that?"

SLUDGE CONFRONTATIONS-holy shit, what a ferocious blast of energy for only 2 guys. Ex-NEOS Kev Smith on guitar and ex-JERKWARD drummer John London. They've made one tape so far and are working on another. No singing--just assorted yelling and poetry. Another must!

WE DON'T DO MUCH-a fairly new hardcore outfit. I saw them a couple of nights ago and they really impressed a lot of people, including me. JFA comes to mind right away, but also don't sing. They've included the theme from James Bond, and a spaghetti western type tune too.

The RESISTANCE-Victoria's only oi band, only cuz the guitarist writes the songs. They do lots of covers, but even the originals sound like Wattie & the gang, or UPSTARTS, or REJECTS. If you say "oi" in a song, does that mean you're an oi band? Somebody clue me in. Anyway, they do a lot of old favorites and tend to please their listeners.

NO MEANS NO

Kev of SLUDGE CONFRONTATIONS

MASTERACE-these guys remind me of The RAMONES for some reason. They're heavily into NY DOLLS, STOOGES, IGGY, LOU REED, and all that stuff. A really good tight band. Watch for 'em

The RYVALS-a 3-piece pop /funk/ mod-type band. They play what they play well; it's just that what they play doesn't tickle my fancy. But they grow on you (like mold), and have a tape out called 20,000 Tambourines.

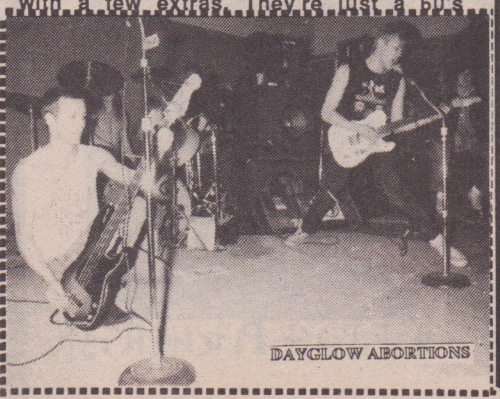
The ELECTRIC BANANAS-basically the same people as RYVALS with a few extras. They're just a 60's psychedelic fuck band, but they fuck well.

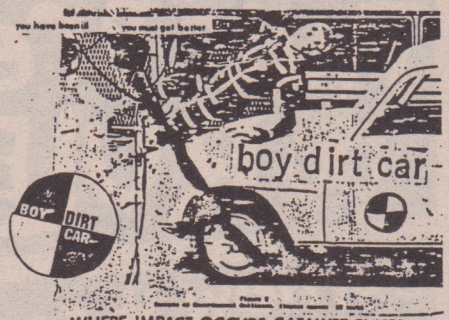
The HOWLING BREAKDANCING GRAPEFRUIT SOCIETY-this fuck band also has the same guys from the previous two with a few extras. They do great parodies on the whole heavy metal concert scene, and do metal versions of CINDY LAUPER and BRONSKI BEAT, as well as parodies on hardcore.

OK, so there's like one fanzine, Verbal Assault, but he hasn't put out an issue in a year. But our local university radio station, CFUV, and Random Thoughts Productions put out a newspaper-type thing kinda like NME. It's called Random Thoughts, and has stuff on art, local music, etc. Not so much underground or hardcore--a little of both.

Bands! Please play Victoria. It's only a short ferry ride from Vancouver. Lately, a couple of party houses have started. $1 cover charge and stuff like that. And finally we have a venue, Club Hacienda, but it's 19-and-over. The interesting thing is that the bands set the cover charge, which have averaged between 50¢ and $2 (for local bands), and it all goes straight to the bands. So, any bands planning to come this way should give me a call well in advance and I'll try first to get you an all-ages show, and if not, then Club Hacienda. My number is (604)478-8449.

OK, I wanna start a fanzine cuz we need one. So send me cartoons, art, poetry, records for review. Ask for ad rates. Also, if you're interested in anything I've mentioned in this article, write me for info, cost, addresses. And if you want airplay on CFUV, which broadcasts all over Victoria, send your music to me and I'll pass it on after reviewing it for the zine. My address is: 505 Ridley Dr/ Victoria BC/ Canada V9C-1K3. Thanks, Ken Jensen.


DAYGLOW ABORTIONS



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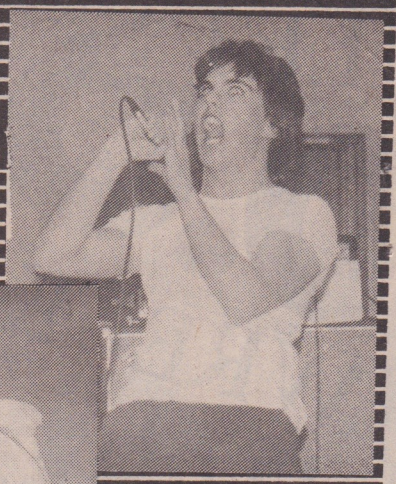

PARASITES
The way vultures feed on rotted flesh
You people thrive on your "truth" called lies
Close your mind and make up stories
To ruin someone's life

Go to all the prestigious parties
And check your morals at the door
Drink yourself into a stupor
I wish I was mature like you

Talk about your kid's drug problem
While sticking needles in your arm
Nothing wrong with being a hypocrite
As long as you're the only one

It's easy to sit and criticize
Pry into other people's lives
No one cares if it's the truth
'Cause any lies will do.

About 100 miles north of Toronto there is a small town of 4400 people called Meaford. The majority of its populace is formed from farmers, senior citizens and the conservative middle class. The summer of '84, in the midst of Meaford's new wave explosion, saw the formation of the area's first hardcore band, ANGRY THALIDOMIDE BABIES. They released a cassette in July of that year called Coatthanger Abortion, in order to make their presence known to the "outside" world, as no scene whatsoever exists in Meaford or the surrounding area.

After remaining relatively inactive for the following 5 months, the band changed its name to SONS OF ISHMAEL with their first out of town appearance. Ishmael refers to the historical (biblical) character who was outcast by his stepmother because of her desire for her own sister's inheritance. The band chose that name because they identify with Ishmael's outcast status, and his fight for his ideals. The band plays hardcore in an area where the only acceptable music is DURAN DURAN, LED ZEPPLIN, or BYRON ADAMS (where it seems that the quest for cash is second to nothing). On that same note, if a hardcore band is signed to a major label, they shouldn't be referred to as "sell-outs" as long as they stay true to their ideals; they can only help to increase public awareness.

Since its formation, the band has been a veritable "revolving door" of musicians, though the current (and finest to date) line-up consists of Ditch Dog (guitar), Andrew (guitar), Kenny (bass), Dave (drums), and Tim (vocals). The sound of the new line-up is characterized by a fast, powerful two-guitar attack with a flexible, diverse drumming style. While there is a metallic slant to some of the newer songs (especially apparent in the guitar solos), the band hasn't sacrificed any speed, which is usually synonymous with an increase of power.

They have just released a 13-song, 7" EP called Hayseed Hardcore, on their own Death Enema label, and it is by far the best recorded representation of the band to date. SONS OF ISHMAEL are influenced by a wide variety of artists, from NEIL YOUNG to THIN LIZZY to The RAMONES to D.R.I. and M.D.C.

So what makes this band worth listening to? Why listen to them rather than any other hardcore band? SONS OF ISHMAEL feel; that every hardcore (or non-commercial) band has something of their own to offer, no matter who it is. SONS OF ISHMAEL play what they want to play rather than trying to fit into a set category (i.e. speedcore, hardcore, or any other label). They offer fast, aggressive, thinking material which has become known in the hardcore circles as "the Meaford sound" (for sure). If you want a copy of SONS OF ISHMAEL's EP, send $3 (ppd) to: Tim Freeborn/ Box 1403/ Meaford, Ont/ Canada N0H 1Y0.

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LET'S D.O.A. WRECK THE PARTY

JEFF: The first question is: did you guys really stick Ken Lester's (DOA's manager) head in the mashed potatoes there? (referring to the cover of DOA's Let's Wreck The Party LP) ? (laughter)

JOEY: It was me who had the honor. I thought back on all the times, all the wrong things he's done me, and...

DAVE: We stuck it in there multiple times though.

DIMWIT: He was complaining that they were hot.

TIM: You've just been up to Alaska to play, which further emphasizes the fact that you're probably the hardest working travelling band in the world.

DAVE: Sorry, James. James Brown usually holds that title.

TIM: One of the things I wanted to talk about, which I thought DOA would be one of the few punk bands in this position to deal with seriously, is... OK, a band's been around 7 years, and you travel everywhere all the time, and yet you're limited by the size of coverage of the network of independent records. You're at a stage where there's perhaps a chance to sign with a major label. You (DOA) are at that stage, and seem to be interested in doing that, and I wanted to talk about some of the pros and cons of such a decision.

JOEY: I don't know if we're necessarily at that stage, but I think that by subjecting yourself to working with a large company, it can present some problems. It depends if you can keep hold of your craft, music, power, etc. The advantage is if you're trying to effect some sort of social change through your music; then you can try to put it out to more people.

DAVE: We definitely feel like we have arrived at that point. I think we've got what's a "world class"record. I feel War On 45 was one also; we should've sold a million copies of that. Our aim is to bring people to us on our terms. It's not a matter of "selling out", but of "buying in". We want to get into the Big Leagues cuz we feel... That sounds really funny, sports jargon... but we feel real strongly about what we've been doing the past 7 years, working real hard. If we can do it on our terms, that would bear the fruit of a lot of dreaming. It's not a matter of having dollar signs in our eyes, but just a desire to communicate with a lot of people.

TIM: Any and all previous examples I can think of, of bands that signed to a major and advanced that same argument...I don't know of any band that pulled it off. Once you get connected to a major, it seems that somehow you become detached from your roots. You're touring in the corporate circuit of clubs, and your whole perspective changes as that does.

DAVE: It hasn't happened recently, but I think a lot of bands have pulled it off...STEPPENWOLF and HENDRIX. Those guys...The BEATLES...they were so in touch with what was happening on the street that it didn't make any difference that they were in touch with the majors. It hasn't happened in a long time, I grant you that.

TIM: I don't know about those examples...

JEFF: Some could say that the BEATLES were never in touch with their roots beyond the point when they were playing in Hamburg in '62. As soon as they began to change their image and wore identical suits, the Paul McCartney syndrome, they were really divorcing themselves from their environment.

DAVE: That was probably a poor example.

TIM: Let me ask you this: If indeed this latest record is sort of a fishing expedition in a sense, to attract majors, an argument could be made that...for instance, you haven't toned down your lyrics at all. They are very strong and radical on this record. But the music seems to be very much something that a major would have no problem signing. Is there any conscious...

JOEY: The record's not a pitch to sell it to a major. The record is what we're doing, which is to make as good a record as possible. What we've done on this record is bring up all the guitars, make 'em strong and clear, and make everything concise and together. It's not a pitch to get something, but if something comes along and it's a situation we can handle and take care of and not lose our credibility or change what we are, then we'll have to look at that. We're just carrying on the way we do.

JEFF: That's the main point, that stylistically your music has been changing for quite a while anyway. It's not like you suddenly were playing like Hardcore '81 six months ago and then released this new record.

JOEY: Yeah, there is a progression there from Hardcore '81 to War On 45 to Let's Wreck The Party. You can see the different steps along the way.

DAVE: It probably wouldn't have been so noticeable if there hadn't been such long gaps between each one of our recorded projects. The last big one we did was War On 45, which came out 3 years ago. records are few and far between, building up to this one. Hopefully, we'll...

JOEY:...have the opportunity to get it out.

DAVE: Some of the pros and cons we kicked around amongst ourselves about the possibility of dealing with someone that actuaslly had this thing called "cash flow" going for them is that for a band that's been around 7 years, if we had been dealing with a major record company, we'd have had 7 albums out by now. We'd have been artistically so much farther along than we are right now. I see that as a big plus, cause you know how many record labels fell out from beneath us for various reasons--bad financial management or just jerks or whatever. On the negative side, one of the things we thought was "we certainly don't want to get lost in the shuffle". We want to deal with people that are dealing with us because of our strong points, the good things about the band.

BRIAN: I think you can get lost in the shuffle even if you're dealing with so-called "cool" independents. To a lot of people, what the band considers it's doing, the band takes very seriously. But what other people consider the band doing a lot of time is done for monetarey reasons or whatever.

JEFF: I think there's another problem, and that is that how many bands can put out 7 albums in 7 years and have anything but the first one be any good? (laughter)

DAVE: That's very true.

JEFF: I mean, very few bands can sustain that kind of vinyl output. In fact, I can't think of any...maybe the early KINKS.

DAVE: Yeah, I wouldn't want to do anything like that, but I think you have to deal with a major record company on those terms. You've got to set your own terms when you set some kind of contractual agreement.

JEFF: Right, that's the hard part cause these guys are slick, man. (laughter)

TIM: You guys have been obviously been quite committed to various social causes and movements, a lot of your songs deal with these subjects, you've put your money where your mouths are in terms of doing benefits and benefit records, etc... Then, if you sign with a major and a lot of your profit is going towards a major corporation, isn't there some kind of contradiction there?

DIMWIT: There probably is, but there's probably a contradiction in almost anything you do anyway, right? People are living contradictions in everything they do, whether they know it or not. In my opinion, if people are afraid to deral with money, if they want to let people control the world that have money, then I think if you're afraid to handle money and use it to effect causes you're interested in, you're not going to be able to do an awful lot of effecting by being on welfare and being a beggar.

TIM: I agree with that, but I think you're taking the opposite extreme though. There's something in between there too. In the case that I just cited, that's a big contradiction, if the profits of your work do go to corporations which ultimately are owned by other corporations owned by other corporations which are in total opposition to the social causes that you're fighting for. That seems weird.

JOEY: I think that if we're taking a strong stand in our lyrics, then there's really good odds that these people are not going to be interested in having us around anyway.

TIM: They liked The CLASH.

JEFF: What it really boils down to is these companies really don't care what you say as long as they're making money off you.

JOEY: Yeah, that's their bottom line.

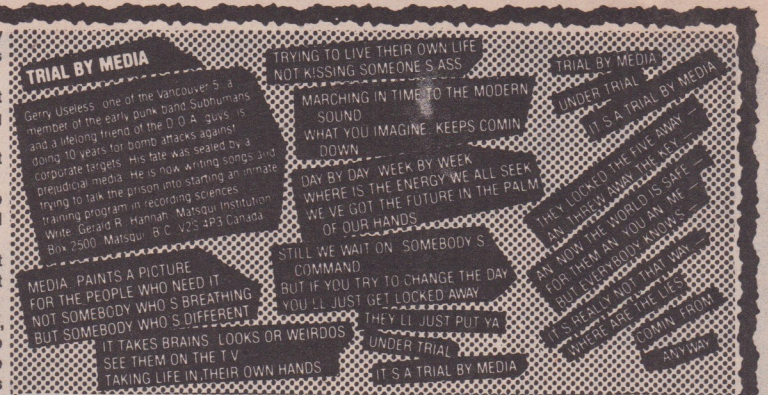
TIM: Let me rephrase it. In my opinion, what's important about the punk scene or independent scene is.... the lyrics, the songs, the radicalness of the music--yes, those are important factors, and the independence of being able to put out what you want. But, to me, what's even more important is the structure of the independent network. That's the really radical thing--the fact that there is an independent netywork of labels, distributors, zines, bands, promoters, etc.

JOEY: Yeah, that's what's been spawned by this whole thing, certainly.

TIM: Right, and individually, none of us have very much power, but our strength, our real challenge to the status quo, comes from our independence and sticking together. Personally, I feel very frustrated. We can only sell so many MRRs every month because of the limitations of independent distribution. There's only so many stores you can get into, etc. But I feel strongly that if the DOAs and HUSKER DUs and BLACK FLAGs and DKs, all of whom are at this cusp, hang with the independents and throw their weight into maintaining the independents, then at some point those bigger companies are gonna have to deal with all of us on our terms, that our strength is to break into the chain record stores, etc., because we're too strong to ignore...

JOEY: We're not saying "Well, now here's our chance to get out and leave all our pals behind, everybody who's worked on this thing for years and years and have really believed in all this stuff really strongly...the whole independent record, music, social, counter-culture that's been going on for the last 8-10 years. If we can advance ourselves and strike out to more people and more directions and try to draw more people and strengthen it that way...We want to be able to take our friends with us. (laughter). OK, we're all in this big boat, right? You know, so, the bottom line is that if we do get in this position--cause we're not in this position right now; it's kind of a hypothetical question you're posing--then that will be crossed when it happens and we'll see what happens. I think that we've shown a reasonable

amount of judgement along the way, and shown to be reasonably responsible people, and I think we'll make the right choice when it comes down and we'll know which side our bread is buttered on.
TIM: Having gone through the 60's counter-cultural thing, I would say that that argument was made by a lot of bands then, that by signing they'd bring in more people...but it worked counter-productively.
JOEY: Yeah, they ended up getting subverted and losing anything that made them good in the first place.
TIM: The bands, once they signed, got seperated from the grassroots. The grassroots then died off pretty much...the small bands, small clubs, small labels--once the majors moved in and started picking them off one by one.
JOEY: That was the transformation into "corporate rock" in the 70's. But through these lessons in history, hopefully we've learned something from it and we can use our acquired knowledge to....
DAVE: It is a different world now than it was then. No one gets signed to 5, 10 album deals anymore. It's all like one-off kinda stuff. The economy is so different, even the big guys who are making all the bucks are much more cautious. but, it is kinda hypothetical, and right now the important thing is that we're really glad to have the record out on Alternative Tentacles.
TIM: Let's talk about the record itself.
DAVE: An interesting statistic about this record is that we put more time into it than all the previous DOA projects combined.
DIMWIT: We ended up with a total of 200 hours put in on it.
JOEY: And managed to sink ourselves enormously in debt.
DAVE: So everybody's got to buy the record and help dig us out.
JOEY: One for your mother, sister, and uncle.
DAVE: We got a real experienced rock producer up in Canada, probably best known for his work with CHILLIWACK (laughter). Hey, no, the guy's OK, really. He had surprisingly few misconceptions about where we were coming from and helped us with the things we needed help with--like clarity.The idea is to come up with a world class piece of vinyl so that our ideas will stand artistically next to MADONNA's.
JEFF: He He He He.
TIM: That's world class?
JOEY: I hope that it pushes it over, right. Sound quality is what Dave's getting at.
DIMWIT: We wanted to maximize everything we felt was good and important about the band, and this fellow helped us do that, even though his other work may be very unpalatable.
TIM: What are those features you feel the strongest about?
JOEY: I think people always had the most problem with understanding me, so we spent a lot of time making the words a lot clearer. That's real important if we're trying to get our ideas out...words you can actually hear are real important. So, we're playing with energy and trying to put across our ideas as strongly as possibly.
DIMWIT: For me, a lot of the problems we had with our earlier records is that even though the live sound was very loud and powerful, on record the band



came off sounding very small, like there was a little box with DOA inside it, all fighting to get out. The records didn't really hit you or punch or move air, and he (new producer) was able to bring a lot more out of us and make it sound like a big, loud, powerful band.
JEFF: Plus, Dave got a triple guitar overdub on there, so he's happy (laughter).
DAVE: There's actually a lot less of double-tracking guitars and stuff like that. The quality of the signal that went down on the tape was real good and you can get a real loud sound, rich tonality. It's knob-twittling.
TIM: Any touring plans?
JOEY: There's a chance we'll be going to Europe in August, go back to some of the places we went before and some other places, possibly get to some more of the Socialist countries... expand upon the whole thing. Last time we played a lot of different types of places--straight places, youth centers, etc. If we could get into more of the counter-cultural places, have them better organized and play a lot of those, that'd be really great.
TIM: Is there a chance really to play in Eastern Europe?
JOEY: People we talked to Yugoslavia said they had connections to get us into Czechoslovakia, and then you're not too far from Poland there. I don't think we'll be playing at the Kremlin or anything (laughter).
JEFF: You certainly won't be playing in Bulgaria.
JOEY: Or Albania. Actually, we haven't traveled that much over the last 8 months, so it'd be really good to get going again and blast these tunes out...
JEFF: And throw TVs out of your hotel windows.
BRIAN: I haven't done one yet, but everybody says it's great (laughter).
JOEY: We always end up staying at friends' places, and I don't think we'd have too many friends left if we did that. Plus, they don't have any swimming pools to throw them into anyway.

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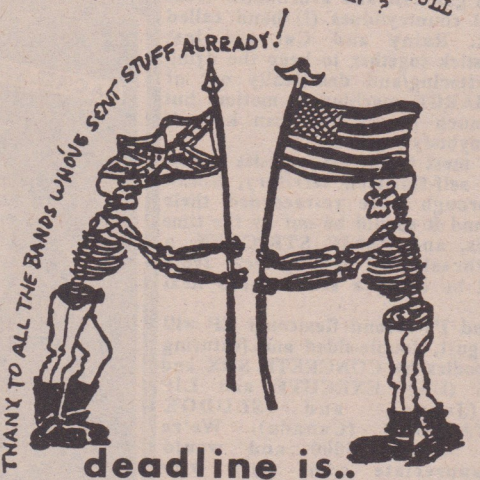

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Hi everyone. News as usual from here is pretty much in the old "vinyl expected soon" rut, but the UK scene seems to be currently undergoing its most intense period of hardcore activity yet with lots of new bands cropping up all the time. The main problem though seems to be the lack of record companies to both release new bands or get releases out on time. Tim C.O.R. is doing a brilliant job putting out most of the good UK releases, but another company along the lines of Children Of the Revolution would boost the scene here further still. Anyway, on with what's been happening over here lately.

The STUPIDS have just recorded an incredible demo (it's their most technical and well-produced thing they're recorded), which should come out sometime in the future on the Mortarhate label as a split tape with the London-based ADMIT YOU'RE SHIT. They should also have a 12" EP out on C.O.R. towards the end of the year. Live, they continue to bewilder/amaze with their intense over-the-top speed attack.

The new look ANTISECT are really good. On the morning of the start of their February UK tour, remaining vocalist Rich walked out on the band, stating that he wasn't up to it (rumours have it that he has a drug problem), so they went through the tour as a 3-piece. If anything, they were much better. Their new bassist gives them the stage presence they've so long lacked. New material is heavy/black thumping stuff (ala VENOM on speed) and is played non-stop with only 2 breaks in the whole set. Excellent! They've just completed a European tour and will soon be jetting off to Japan to play there.

DISCHARGE have just put out a new record called "Ignorance". The 7" has two tracks and the 12" has great value for money (joke!) extended versions. It was recorded with a session guitarist and a drummer from a Stoke-based country/blues (!) band called HAYMAKER. Rainy and Cal are just managing to stick together to keep the dying (coughing/sputtering/and drastically out of ideas) DISCHARGE machine in motion, but as to how much longer they can keep it together is anybody's guess.

At the most furtherest opposite end of the scale in self-financed territory, S.A.S. from Scarborough have re-recorded their 10-track EP and it should be out by the time you read this, and PANIC STRICKEN, a bunch of thrash-mad youngsters from Barnsley will be doing a self-financed flexi this summer.

Dig and I's second flexicomp EP will be out in August, double-sided and featuring unreleased goodies by CONCRETE SOX and SACRILEGE (UK), EXECUTE and LIP CREAM (Japan), and SLUDGE CONFRONTATIONS (Canada). We're pressing a colossal 5000 and would definitely appreciate some help with distribution. I/we are particularly interested in bulk-trading quantities of the flexi for foreign records to sell here. So, if you're in a band and want UK distribution, write to us: Kalv/ 66A Great Hoggett Dr/ Chilwell/ Nottingham NG9 4HR/ UK, or Dig/ 42 Hazelwood Rd/ Nottingham NG7 5LB/UK.

The ENGLISH DOGS have recorded a new LP which will be out shortly. Expect raging SLAYER-type stuff from them. I saw them live a while back and was blown away

by lead guitarist Graham's musical ability. Seeing him play made me realize how brilliant many punk musicians could be if they really pushed themselves. Anyway, they should be doing a 50-60 date US/Canada tour late in the summer, so watch for them then.

Lots of new bands about all of a sudden. SACRILEGE from Birmingham playing killer thrashed-out METALLICA/ EXODUS-type speed metal (Damian's another impressive guitarist who was restricted by playing in the {more basic} VARUKERS). Unfortunately, like too many UK hardcore bands, they lack stage presence, but their forthcoming LP on C.O.R. will blow you away! Pushead will go ape over 'em, I'm sure.

EYES ON YOU (formerly IDIOT CLONE) from Nottinghamshire have a powerful/professional sound. Very DOA-sounding, but a bit more melodic HUSKER DU influence is also notable. Very

out of the current UK norm, coming at a time when most bands over here are trying to be SLAYER, D.R.I. or DISCHARGE. They should be really popular once they put out a record. The DEPRAVED from Leamington Spa play basic but catchy fast hardcore. They'll have a 12" out on C.O.R. soon. And of course, the great CONCRETE SOX seem to improve 100% with every gig. Their vocalist, Andy, left recently (or may have been kicked out?), reducing them to a 3-piece. New material is in the piledriving, structurally complicated, metal riff vein, and I know it might sound tedious, but they're yet another (!) band whose forthcoming 12" will be on C.O.R. In the meantime, get their demo off John/ 12-33 Victoria Centre/ Nottingham NG1 3PJ/UK.

AMEBIX have just signed to Alternative Tentacles!! (they're the first UK band to be on A.T.) and have just recorded an album for July release. Word from down Bristol has it that it's the most well-produced UK record ever, surpassing even the skull-crushing DISCHARGE and ANTISECT vinyls. Whew!

WRETCHED (Italy) have just blazed their way through a very successful UK tour with DISORDER. Just about the whole audience at HC gigs these days are very much into the international scene and it's great to see a band like them going down so well over here. A few years ago it would have seemed unthinkable. This summer should bring a whole invasion of foreign bands.

That's about it. Support UK HC; buy C.O.R. releases so Tim can get all these new things out soon. Aarrgh 4 now. Kalv

P.S. Some last minute unfortunate news: ANTISECT's new bassist has just walked out on them (he's only been with 'em 6-7 months) and as a result, a somewhat demoralized Pete and Lippy are considering packing the band in for good. Say a prayer for them!

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NUCLEAR CRAYONS "Bad Pieces..."LP MRR Review

To be creative one need not overtly placate our inherent need for aggro; this lot chooses the back way in much the same way a certain strain of barbed leeches swim into children's rectums when they stop moving in the Amazon. A disc like this will languish on record shelves only because people would rather cop out on the tried and true rather than burn their big toe in the boiling hot-spring of newness. Your loss, fuckers. (TV)

CRITIC CORNER

NUCLEAR CRAYONS: BAD PIECES SEEN DELIVERING THE FORETOLD... ($5.00, 3111 1st St., North Arlington, VA 22201, USA, LP) Early Lydia Lunch meets the garage aesthetics of a punk band. Not much sophistication in music and lyrics endlessly declare and announce and screech. "Overpopulation / Overpopulation / Aren't you scared?" "I won't forget / I won't forget / You killed a part of me." Bland and rather uninvolving. TI VASOUND

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CHECKS - MONEY ORDERS

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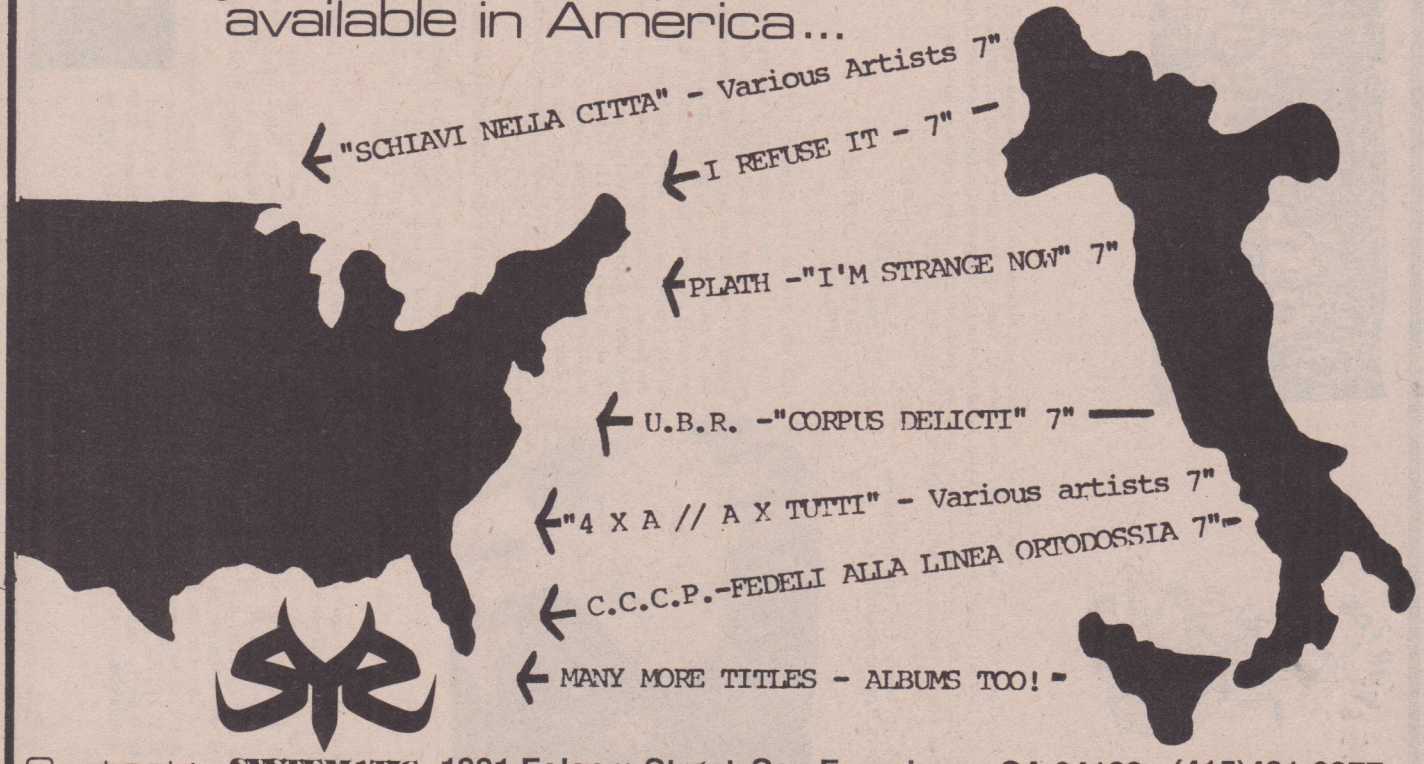

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THE STUPIDS are a wild conglomeration of beserkness that rivet forth from the land of Fish and Chips, and home of some of the best bands in the world. These guys are one of them! After getting hold of their "Leave Your Ears Behind" tape, (only 200 pressed), my "ghetto" was blessed, my ears barely intact, and I just had to get more of this comic thrash insanity! Check 'em out: THE STUPIDS
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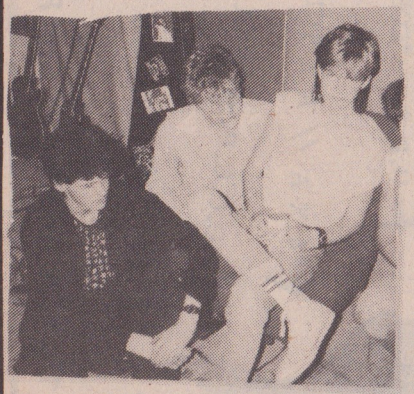
5 Warrington rd.
IPSWICH
SUFFOLK IP13QU
ENGLAND

Thanks to Tommy for the interview, and Mart for arranging it.



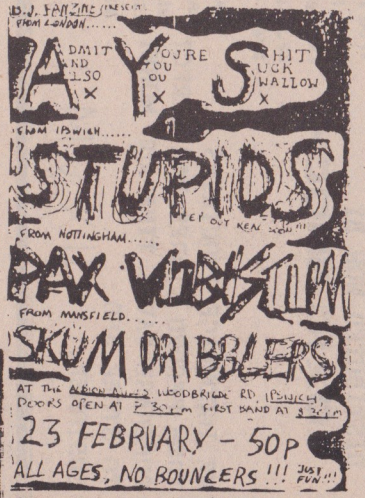
OD: Why are you so Stupid!!?
Tom: Well we never went to the lessons at school, we always hung around together, doing things that weren't connected with intelligence at all! We've never done anything abusive - well, I took an aspirin once! We never learnt to read, speak or write properly, so we thought we might as well give ourselves an appropriate name. Then people around the world wouldn't be too shocked! We can easily be shut away as a silly little punk band, not being a threat to anybody! We like to conform to all those fascists, so we can get along with them well! Don't take any of that statement seriously by the way!!

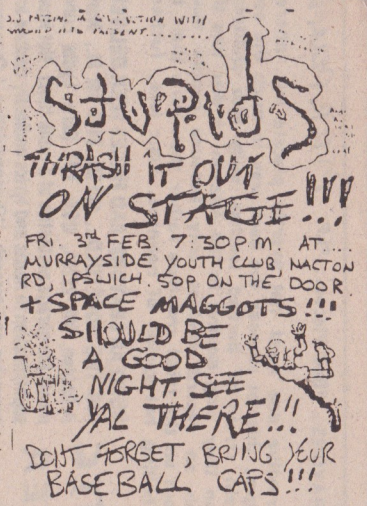
OD: Are rumours true that Elephant Man was a veget-arian!?
Tom: I don't know - I heard a rumour once that he was in fact a vegan. To tell you the truth, I didn't sit down and analyse what he was eating. Yes, I suppose he probably was!!

OD: What is your opinion on the Miners Strike, CND, The Police Bill, The Greater London Council, and Vivisection?
Tom: The miners strike is finished of course. I suppose it was a fight for their lives, and it was necessary to show what they were fighting for. They were fighting for their future and other peoples future - that's really excellent. There was also a lot of shit about scabs, and getting on the miners 'cause they were going back to work. That's totally ridiculous, because it should be up to the miners.
As far as the CND goes, I don't really trust them. I used to work for the Youth CND, and I didn't really like the people who worked there. The Police Bill..... I just got harrassed today, for skateboarding down the road - they told me to get off!! (I fully understand your dilemna Tommy, STOP SKATE HARRASSMENT!!) Also the same thing happened last Tuesday, and my friend had his pockets searched - it's fucking ridiculous!!
I don't know anything about the Greater London Council. Vivisection is really sickening. I don't like the way that they take advantage of animals 'cause they can't fight back. I think the worst thing they do, is when they repeat experiments - they're looking for the same results they already have. That's really ridiculous. Why do they think humans are more important than animals?

OD: What are your influences?
Tom: Definitely american thrash. Bands like 7 Seconds, Double O, Youth Brigade, Futile Effort, Minor Threat, Poison Idea, and more. When we record, we don't go out and say 'oh yeah, this tape's gonna sound like this band, or that band'. I'm intensely bonkers on Impact Unit, Wolfie's mad on The Ramones, and Marty..... he isn't really into music. He likes music I tape for him - he likes Metallica!!

OD: What do you know about Australia?
Tom: Civil Dissident, I Spit On Your Gravy, Vicious Circle, Depression, Fosters Lager, Corona Margarine (huh??!!), Kangar-oos, tons of forest fires, deserts, wierdo's, Koala's, stuff like that!!





OD: What gigs, and with what bands have you enjoyed playing the most?
Tom: The best gig we've ever played was in Nottingham, with Chaos UK, Onslaught, Dirge, Concre-te Sox, Actus Reus, and The Skumdribluuuurz. That gig was the best reception we've ever had, and the only real time anybody has danced to us. The only other places we've played is in our home town - and nobody ever dances there, 'cause the scene is so pathetic!

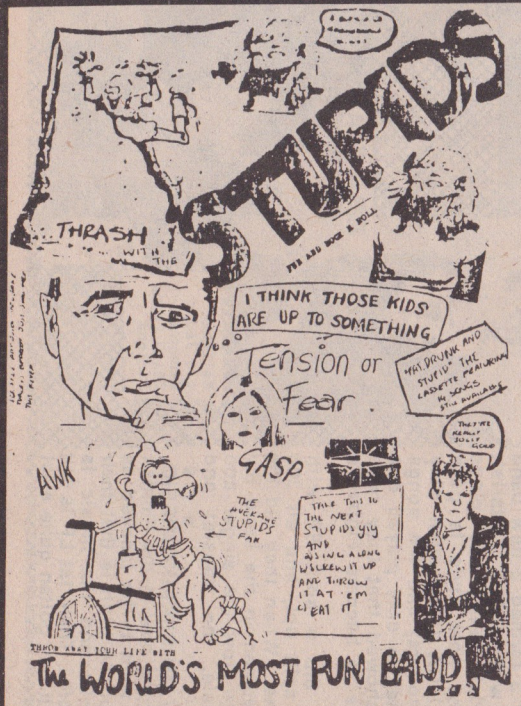
OD: Can you tell me about the scene in your area?
Tom: It's getting better. It's really down to me and Wolfie, because we're the only ones who are getting out of town bands in. We both do 'zines, as well as a mate Ed (Hi Ed! - Dave). Nobody else does anything - they like to have the same friends, and listen to the same music. We're practically the only people in Ipswich who write to people, and listen to anything other than English music.

OD: Who writes the lyrics and music?
Tom: Wolfy writes most of the lyrics, Marty sometimes writes them, and when he does they're usually pretty hot damn good! I've written a couple, but I don't know, I think they're a little bit disjointed. It's also quite strange, 'cause I write the music, and I'm the drummer!

OD: What releases have you been on (including your own)?
Tom: We have released our "Violent Nun" ep which is on Children of the Revolution records. That has 8 tracks on it from the "Leave Your Ears Behind" tape. Also we're on that "Putrid Evil" flexi, with Civil Dissident (who??!) and Septic Death. We're also on the next Xntric noise comp lp, and we've got a split tape coming out with a really excelle-nt band from London, called "Admit You're Shit". Admit You're shit are sort of like american thrash influenced - another one! We played a gig with them, and they're really incredible, and they're just really nice people. God!!, I bet they're gonna read this! This isn't a suck up, ok you's ou there!

OD: Is it easy for a punk band to gain popularity in England
Tom: It depends on what sort of popularity you mean. If you mean on the punk scale, it is quite, because people are communicating more, and sending tapes to each other. It was quite easy for us to get where we are. On a commercial scale it isn't, because you're just totally rejected. Who would want to be commercial, anyhow?!!

OD: Do you eat falafels or believe in the tooth fairy?!!



Tom: I don't know what falafels are. (This poor boy has been denied one of nature's beauties and treasures and treasures!!) Whenever I lose a tooth, I always used to be fucking jarred, because all my friends always got 50p for a tooth, and I only got 5p!

OD: How old are each of the members, and how long have they been playing their instrumen-ts?
Tom: Marty is 16, and has been playing his guitar for two years, Wolfy has is 16 and has been playing bass for 1½ years, and I'm 16 and have been playing drums for 4 years.

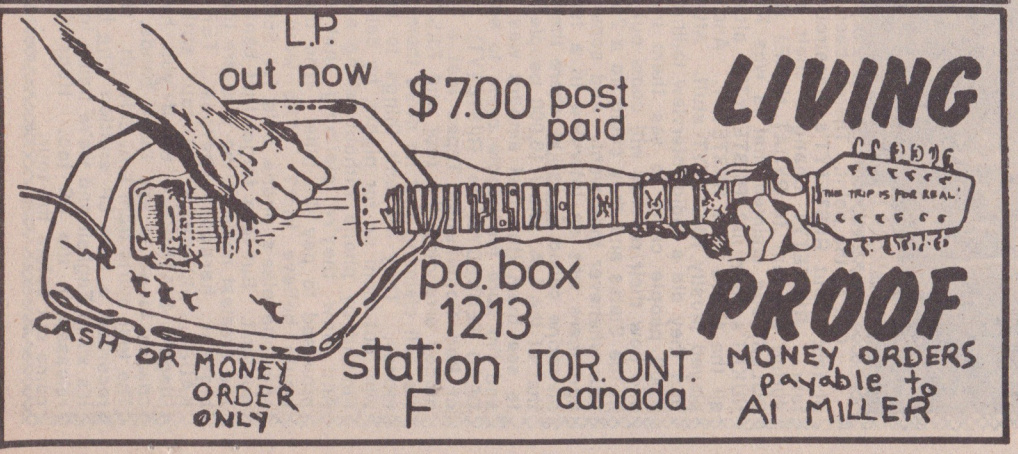
OD: Do you wear pyjamas to bed, or do you prefer to sleep naked?
Tom: I wear my pyjamas in bed, because they're airy and comfortable. Wolfy does, and Marty does, but I think he might sleep naked also. I don't like sleeping naked, 'cause I get colds alot, like I've got now!!

OD: What's your affiliation with Elephant Man?
Tom: We just saw the film, and fell in love with him, 'cause he's such a great bloke. Then we wrote a song about him. I was really touched by it.

OD: Who is Doobie?
Tom: Doobie is the name the producer gave to our friend Scruff who came into the studio with us when we did the "Leave Your Ears Behind" tape, 'cause he didn't know his name! That's him laughing on the tape.

OD: Anything else you would like to add?
Tom: Please write okay, because all letters will definitely be answered. It would be nice if you sent IRC's or stamps, cause I definitely like writing to people and swapping stuff. Also, we'd like to thank everybody that's ever helped us - thanks alot.

Reprinted from Object Dismembered zine/ c/o Dave Dissident/
3 York Ct/ Heathmont/ Victoria 3135/ Australia



BY VOTE VASKO

Yes, just another boring Finnish scene report... .well actually there hasn't been a Finnish report for quite a while in MRR. Reason for it is that I've been extremely busy lately (especially after the RATTUS European tour, I was 4 weeks away from Finland and in that time about 150 letters came. At the moment on my flat's floor is lying over 300 letters!! How the hell am I gonna ever get over it? You're asking too much from me. . .If you write, please always enclose an IRC. I'm not rich).

Tapsa of FAZERINE & VIRUS

H.I.C. SYSTEEMI

RYHAKOULU

POHLASAKKA

OK, to the point. There's been a lot of talk about RIISTETYT's disastrous US tour. RIISTETYT changed their name during the tour to PYHAT NUKET (HOLY DOLLS) and claimed that is was PYHAT NUKET's tour not RIISTETYT's, although all the flyers said RIISTETYT. And they played mostly RIISTETYT stuff. After the tour they did a radio interview telling how 6,000 people came to see them in L.A. and how their records will come out soon in the States and they could do a 2nd US tour whenever they want. And some time ago there was an interview in a fashion magazine called Suosikki where they said that at the L.A. show 10,000 people came to see them (the real amount was 3,500 and I'm sure the people came to see the DEAD KENNEDYS, not RIISTETYT). Chris of Bad Compilation Tapes lost a lot of money arranging the tour and RIISTETYT are still claiming that he owes them some money. They did shit things to people who put them up for nights, by calling to Finland by phone without telling anyone. And now they're claiming that Chris promised to pay the bills! Who the hell would believe that? Who would pay someone else's phone bills for $600? I wouldn't. But let's forget that band now. The greatest news of the year are that our biggest hardcore heroes, TERVEET KADET, will do a US tour with San Diego's DIATRIBE. So if you have a chance to go to see these bands, do it! The tour starts from L.A. July 7th. TK just recorded a new LP entitled The Horse. It's all in English and we're trying to get it released in the US too. Hopefully it'll come out before the tour.

KAAOS' LP Ristiinnaulittu Kaaos was voted the 10th best album of the year in a Finnish rock magazine Rumba (Finland's Sounds) and it really is a great record. If you don't have it, order it from Barabbas Records (address later). KAAOS is, at the moment I'm writing this report, touring in Europe, but without their singer Jakke (who didn't want to go) and Kalle (the bass player couldn't leave 'cos he had an operation at the time of the tour). But KAAOS still left with substitute members. They recorded a new EP in March and it'll come out soon. Excellent stuff.

APPENDIX changed their name to AKTION. They play only one old APPENDIX song. The new style is more rockish, something like THE ALARM, I think. PROPAGANDA has advertised a "3rd & last APPENDIX LP" but I don't know if it will ever come out.

VARAUS split up and played a farewell gig in March. Singer left the band and the other 3 formed a new band called VENDETTA with a 2nd guitarist. Tiimpa, the guitarist, sings and plays rhythm guitar. The new style is pure metal a la METALLICA (they even play some METALLICA covers) and the songs are in English. They've only played one gig so far which showed that they need much more practice to become Finland's METALLICA.

PYHAKOULU did a split EP with ABORTTI 13 (now split up), and all 300 copies are now gone. When they did the EP, there were 3 women in the band but the bassist left, and now the singer and drummer are female, the bassist and guitarist are boys.KANSANTURVAMUSIIKKIKOMISSIO, or, KTMK, is something new in the Finnish scene. They don't want to be labelled as a hardcore band, but the truth is that their supporters are punks and the music is very close to hardcore. Their 1st LP is out now, entitled 666. It has gotten quite a lot of air play and critics have praised it. Their singer is doing civil service now, but after it (when they can start gigging), they're gonna be big.

WDM, one of the best new bands in Finland, will finally have their 1st vinyl out soon. Barabbas Records will release an EP called Democracy?. WDM sing in English 'cos their singer doesn't speak very good Finnish. They come from Pietarsaari, which is in the Swedish-speaking part of Finland. They have a new guitarist now, who is much better than the earlier one.

MAHO NEITSYT, Finland's "bent edge" band, is still alive and kicking though their bassist is in jail now for refusing to go to the army. The cops took him from home just a day before they had a gig in Lappeenranta. They found a new bassist the same day but just before they were going to play the cops arrested Pexi, the singer, and took him to jail for a night and gave him an $80 fine. MAHO NEITSYT has recorded a new EP but have not found yet a label to release it.

RATTUS is now working on new material for the next LP. The new material is in the VENOM/SLAYER style.

NUKKEKOTI

MELLAKKA

Mellakka
c/o Jappe
Penunvahe 1
26130 Rauma
Finland

NUSSIVAT NUNNAT

Speedmetal, some might say. Ihmiset On Sairaaita EP ("Reaganin Jooululllahja" on MRR's Welcome to 1984 is from this EP) might come out at last this summer. It was recorded in January 84. The new LP will come out later in autumn or at the end of the year. It'll be on Barabbas Records 'cos Poko Rekords don't wanna release more RATTUS records. RATTUS is planning to do a US tour in June-July 1986.

MASSACRE have recorded an LP which will come out on Rock-O-Rama Records in Germany. They've had some problems with the line-up. They're now a 3-piece and are looking for a guitarist. Singer Pete plays guitar too at the moment. Their new stuff is slower and very metal influenced. Like newer METALLICA stuff. It just doesn't work too well.

MELLAKKA has two great EPs available. If you don't already have them, order them from the band for $3 each (incl postage). The new EP is more metallic than the 1st one. One of the tightest bands I've heard for ages and really good sounds too.

DESTRUCKTIONS split up last year. Don't know what the members are doing now. Except the bassist is playing in AKTION.

HIC SYSTEEMI have recorded their 1st LP, it'll come out on Rock-O-Rama.

VAURIOS's Sortoa Ja Vainio EP never came out, but their 1st LP just did (again, Rock-O-Rama). It's called A Shout in the Night.

EVULAATIOO is planning to release an EP. Some guy has promised to pay for it, but he sometimes doesn't keep his promises, so it's not very sure if the EP will ever come out.

KUOLLEET KUKAT are an anarchist punk band from Tampere, formed by Jakke, the singer of KAAOS. The band's situation isn't very good at the moment as the bassist is in the army , but he'll be free again in a couple of months. They play very political punk, influenced by English anarchist groups. Their EP is available from Rat Poison Records. LP to follow soon, also on Rat Poison.

Other well-known bands are APARAT, AIVOPROTEESI, NUSSIVAT NUNNAT, KLIMAX, but I don't know anything new about them. I hope they haven't split up.

Propaganda Records haven't released any records for almost 2 years. All their records have come out via Germany's Rock-O-Rama. There's been a lot of talk about R-O-R and its possible Nazi connections, but still Propaganda or the bands don't care. Maybe it proves something about Finnish bands. .Rock-O-Rama wanted to release a RATTUS LP too but RATTUS said "NO" at once to that proposition. So don't you German punks think that all Finnish bands are supporting that moneymaking Nazi business.

And if you wonder where all the records go, at least half of all pressings (1,000 per LP) come to Finland.

Barabbas Records is now the biggest and best punk label in Finland. They've already put out 3 excellent LPs and will release more great records in the future. They're also trying to open a records store in Oulu. As well as Barabbas magazine people in Helsinki. So in the future we can take many more foreign records. I'm taking care of the buying, so all labels and bands should write to me with samples/wholesale prices.

VOX POPULI is a new organization in Helsinki. It's run by people from Barabbas zine and Propaganda Records. They organize gigs in Helsinki and are planning to start arranging gigs in all of Finland, maybe tours too, with help from local punks/promoters. All foreign bands who wish to play in Finland should contact VOX POPULI (address at the end of this article).

Terveet Kädet
c/o Äijälä
Puistolammintie 29
95420 Tornio 2
Finland

TERVEET KADET

Heavy Metal seems to be the biggest thing in the world and also in Finland. Many bands listen to a lot of metal and some have started to play more metallic. METALLICA is the biggest band after they played 3 gigs in Finland. More and more punks are getting into metal, but I really hope it doesn't lead to them becoming just as stupid as all the Finnish headbangers are. I've never met a really nice headbanger; they're all violent rednecks who don't have anything in their heads. The real headbangers don't like fast metal bands. They say "they're not metal, they're punk" though it's changing a bit, and I hope those brainless idiots learn something from the punks, not vice versa.

Now you probably think I don't like metal, but I do like to listen to metal. I'm just against the attitude of heavy metal bands rockstarism, money making rock business, high ticket prices at gigs, etc. But we're punks; we have to remember who we are and what we're against.

All people who ordered the RATTUS zine and posters/stickers will get 'em soon. I just found a person who'd translate it into English. Don't think we were trying to rip you off; we just have had a lot of problems with doing the 'zine.

Well, that's all for now, more next time. See you all next year on RATTUS USA tour (if it ever happens, it depends if we can get enough money for the flight tickets).

Vote Vasko/ Box 69/ 40101 JKL 10/ FINLAND (2 IRC's please)

NEW BANDS

TERVEYSKESKUS

MAASEUDUN TULEVAISUUS

MAASEUDUN TULEVAISUUS come from a small village. They've been together with the same lineup for over 2 years. Play punk/"neuropop". Last year, Kumibeat Records promised to release our single, but they went bankrupt and we're trying to put it out ourselves. We play 2-3 gigs a month, including some summer festival shows last year and this. We've also arranged some rock happenings outselves. Our inspiration comes mainly from Japan, bands like The STALIN and STAR CLUB. We'd like to see 'em live. MASSEUDUN TULEVAISUUS/ c/o Jouni Nieminen/ 43700 Kyyjarvi/ Finland.

Vox Populi
Box 240
00531 Helsinki
Finland
tel: -0-7535976

Rat Poison Records
Box 271
00531 Helsinki
Finland

Barabbas Records
Box 483
90101 Oulu 10
Finland

RATTUS

Rattus
Box 69
40101 JKL 10
Finland

WDK
c/o Jari Ehrström
Christineg. 29 B
68600 Pietarsaari
Finland

KTMK
Box 2
90250 Oulu
Finland

Laama
Box 63
00421 Helsinki
Finland

Barabbas
Box 151
00141 Helsinki
Finland

Ulo
c/o Pekka Suomäki
Uusipohjolantie
41800 Korpilahti
Finland

Vainoharhe
c/o Hakke Taimi
Kasvitarhanpolku 9 B 42
26130 Rauma
Finland

Vallanvaihto
Kisakatu 10 B 3
40720 JKL 72
Finland

PRAVDA has been together 2 years. Our new style is more political, influenced by bands like CONFLICT, SUBHUMANS, KUOLLEET KUKAT. We've done one studio tape, but the final results were terrible. Our main purpose is to activate people to do something, to see the problems of society. Punks should do something besides sitting and drinking. All bands and zines are good things. Our songs are about animal testing, system violence, rights of the individual, etc., and we're all vegetarians. PRAVDA/ c/o Pekka Lavento/ 49700 Miehikkala/ Finland.

POHJASAKKA formed in late '83. We've played 6 gigs, all OK, but there have been some lineup changes, and our ex-bassist now plays for MELLAKKA. We have about 15 songs and they're all pretty fast. Our EP just came out, self-released. It costs $2 ppd, cash only, from: Pete Gustafsson/ Kasvitarhanp. 9 B 40/ 26130 Rauma 13/ Finland.

VIVISEKTIO come from a small village in the northern part of Finland, near Sweden. We formed in May '84, and at first our style was in the AMEBIX/ SOUTHERN DEATH CULT/ KILLING JOKE vein of noise, but because we we're such bad musicians we revereted to more standard punk. It is mid-tempo, with influences from RUDIMENTARY PENI, SUBHUMANS, KAAOS, TK, RATTUS, CRUCIFIX, DKS, MDC, VENOM. In our area there are only about 20 punks, and we are the norethern most punk band in Finland, maybe the world. We'll soon go into the studio in Sweden and release an EP. Pentti Kaulanen/ 95970 Akaslompolo/ Finland.

Other new bands : VAINOHARHA, PAINAJAINEN, TERRORI, AIVOKUOLEMA, MUSTA SURMA, SHITTERS, KAYTTOOHJE, PUNAISET, POLIISIVALTIO, KAHLENUKKE, NUKKEKOTI.

SPAIN

MRR: How are things around Barcelona right now?
A: Musically, there aren't too many new bands that sound very good. There are a few, though, that I can mention, like ODIO SOCIAL, SHIT S.A., and GRB, though their guitar player is in the military. The problem here is that most people are pretty isolated and don't communicate with people in other places.

MRR: Why is that?
A: I think it's that most people want things given to them, finished. They aren't willing to lift a finger.

MRR: Do you consider yourselves a political band?
A: We consider ourselves a "commited" band. Our thoughts may include some anarchist thinking, but not classically dogmatic anarchism. Our personal view includes aspects of communism as well.

MRR: What differences do you see in other scenes around the state?
A: The scene in Euzkadi is much better: lots of bands and open-minded people. In Madrid there aren't too many interesting bands. The better bands musaically are writing lyrics for idiots. But there are a lot of other people now writing, asking for records. The scene is not very clear in Zaragoza. I can only mention IV REICH, and there are only a few zines.

MRR: Have you been to other countries?
A: Last summer we were in Italy, and we found very open-minded people, people who were interested in what happened here in Spain. They are very organized, in terms of gigs, squats, protests...

MRR: What are some of the more important problems for you in Barcelona?
A: People seems pretty selfish, which came into focus because of the contrast with our positive collective experience in the Pro-Squat.

MRR: What about sexism?
A: We don't discriminate, because we see no reason for women to be treated as inferior. We think this discrimination comes largely from repressed people who are trying to prove they're better than somebody.

MRR: Any opinions on vivisection, vegetarianism, etc.?
A: We're against animal exploitation for the sake of big business. We only accept vivisection if a human life is to be saved. But I think there are other ways to make these studies without animals having to suffer. Then there are the bullfights, where animals are used to "have fun"....a miserable spectacle. We aren't vegetarians, though, and feel that the ecological level can be maintained while eating meat, but we try not to feed the coffers of the multinationals that kill so many animals.

anti/DOGMATIKSS

MRR: Do you collaborate with other groups?
A: We work with ODIO SOCIAL and SHIT S.A. because we share equipment and practice in the same place. We also work together sometimes in putting on gigs, or in the Pro-Squat Collective, where we meet other bands and zines, with the objective of squatting.

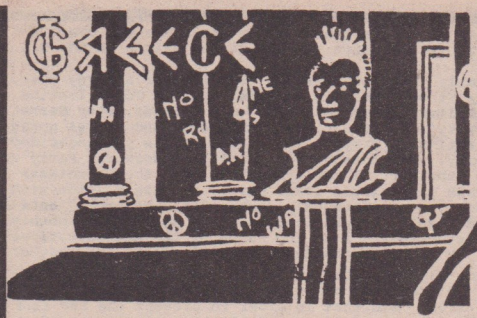
MRR: What is your situation with the military service.
A: It's different for each of us. Manuel (drums) finished his a while ago, but he still gets angry when he thinks about it. Sisa (bass) will have to do his service (mandatory) this year and doesn't know what he'll do. Fernando (guitar) is safe from the situation, and Poly (singer) has declared himself an objector.

MRR: Do you have other activities besides the band?
A: We try to put on gigs, and distribute records here. We put out a tape, and now try to help other bands do the same, without paying taxes to the state.

MRR: Any projects?
A: We are composing new songs, some of which are in Catalan (language of Catalonia). This summer we'd like to get out of Spain after doing a domestic tour. We are also trying to arrange a very big gig with all the bands around Spain and some from abroad. It would be during Holy Week, as a form of protest.

MRR: How can people get in touch with you?
A: Write us at: F.S.C./ Apartado 37.119/ 08080 Barcelona, Spain.

Interview by Penetracion/ Apto 17140/ 28080 Madrid/ Spain. They do a zine as well as distribute Spanish punk records. Write for info, but send a couple of IRCs.



EX-HUMANS

ATHENS-Scene news first. Mazia of ADIEXODO has left the group and has been replaced (bass) by Dimos. Jimakos, the singer of CHAOS GENERATION is gone from that band.

A month ago we had a gig at Haladzi/Athens with new wave, rockabilly, and punk groups (ADIEXODO, APOGNOSI, and CHAOS GENERATION). There were some fights, but mostly a lot of fun...until we left. There were about 5 cop cars and 20 cops, sticks and guns in hand!!!! Aaooohhgggh!!! The day after, we read in the newspapers that "AnarchoPunks started a fight with the police, broke a police car, and wounded 2 cops. Nobody was arrested." Days later I learned that one punk had been wounded in the leg by a bullet.

Some background information: We had our first punk clubs and bands beginning in '79. Groups that appeared were: MAGIC DE SPELL, ANIPOFOPI, STRESS, AUSCHWITSS, and GUILLOTINE. By the end of '82, the Aretousa Club had closed. Out of the ruins of STRESS and VIDEO GAMES emerged PANX ROMANA. An ex-GUILLOTINE and another guy formed SOLDIERS OF ANARCHY, and then the EX-HUMANS appeared.

In 1982, BIRTHWARD 82 released the first Greek punk vinyl, a 45. Then CHAOS GENERATION appeared.

In 1983, we had ADIEXODO, MAVRA IDANIKA, NEKROPUNKS. In Salonica, the second biggest city in Greece, the following bands occured: GROVER, WARRIOR SKINS, YOU ARE, T.N.T., SI HA MA, CONOPES TRYPES.

Here in Athens, we have 3 skin/oi bands: CLOCKWORK ORANGE, PERDITION, and GOOD BOYS. There is one more oi (but not skin) band called WAFFEN.

Back to punk, in 1984, a new band APOGNOSI emerged, and in '85 PARAKMI was born out of 2 members of ADIEXODO and 2 other guys.

Punks and skins here are sort of united, although there are times that the "strongest survive". Punks, skins, and rockabillies gather at clubs like Aretousa, Madd, Pigasos, Snowball, Bang, Best, Sofita, and Dragonfly, or at fast-food places like Frie-Up, Clock, and Mack.

About the people in the scene: I must say that only a few are punks, in the sense of punk as a way of living. The majority are people who just listen to punk and don't pay much attention to the lyrics. These people also like fighting with others for personal recognition. They spike their hair and wear the "punk uniform". The other guys are just cool people who study or work, sleep well, eat well, fuck a little. the minority, I mean the punks, have mohicans, live on their own, are usually jobless, moneyless, futureless. The skins here have tattoos, flying jackets, shaved heads and short trousers. The majority of skins here are "real original" and nazi.

Jed Seitan/ Aristidou 37/ Kallithea 176 71/ Athens, Greece

P.S. Here's an address for APOGNOSI: John Velis/ Pitaki 6/ Nea Smirni/ Athens, Greece.

This interview is with the EX-HUMANS, the only current Greek punk band with their own record out. They mix '77 and '85. Members of the group are: John, 20, bass & back-up vocals; Makis, 20, guitar; Havoc, 23, vocals & second guitar; George, 18, drums.

MRR: WHY THE NAME "EX-HUMANS"?

EH: Because society makes people look like EX-HUMANS. It makes us robots.

MRR: TELL US ABOUT YOUR IDEAS.

EH: Primarily, we believe in freedom--for everybody! We're against any kind of oppression. Anti-war too. Anarchy has some good ideas, but it is losing significance. Here, anarchists are organized as a political party, with leaders and all. Because of that, we don't cooperate with them. Anarchy is certainly a nice dream, but unfortunately there are not too many ideal people to turn the dreams into reality.

MRR: HAVE YOU BEEN ABLE TO GET YOUR IDEAS ACROSS TO THE PUBLIC?

EH: We believe, yes. The public is not only punks, and there are a lot of people who share the same ideals.

MRR: WHAT DOES "OI" MEAN TO YOU?

EH: We dislike nazi skins. Other skins have their rights. They're working class... As for Oi, that's the shit that Garry Bushell shovelled to punk.

MRR: WHAT DO YOU DO WHEN NOT DOING THE BAND?

EH: Two are unemployed, two study.

MRR: AND YOUR RELATIONS WITH THE OTHER GREEK PUNIK BANDS?

EH: Generally good.

MRR: DOES PUNK SUCK?

EH: There are some people who are trying to commercialize punk, selling badges, t-shirts, etc. And some bands in other countries are used like puppets by merchants. But pure punk doesn't suck.

MRR: AND WHAT DO YOU THINK OF PUNK IN GREECE AND ELSEWHERE?

EH: The minority of punks here don't know what they want. Most act according to their own ideas though. In England, punk has decayed. In other countries, like Germany, Finland, Japan, Australia, etc., it seems stronger.

MRR: YOUR FAVORITE BANDS?

JOHN: DISCHARGE, SUBHUMANS, BROKEN BONES, SLIME, DKS, TSOL, BLACK FLAG.

HAVOC: GBH, DISORDER, CHAOS UK, VARUKERS.

MAKIS: Old punk, PISTOLS, GBH.

GEORGE: Old punk.

MRR: WHAT RECORDS DO YOU HAVBE, AND WHAT FUTURE PLANS?

EH: We have an LP, Anofeli Epiviosi (Useless Survival). Two of our songs are on the Greek punk compilation Diataraxi Tis Kinis Isihias. We're recording a new LP, Epihizisi Azeti Trans (Enterprise Virtue), which will be ready in September. We'd also like to tour in foreign countries.

MRR: ANYTHING TO ADD?

EH: Yes. Never give up!

EX-HUMANS/ c/o John Trompetas/ Rodou 45/ Agios Nikolaos 104 46/ Athens, Greece.

By Jerod Poore

Good news from Melbourne! The FUNGUS BRAINS are rumored to be reforming (under the name VENOM PASTE-UPS, or something like that) after breaking up a couple of years back. For anyone who hasn't been contaminated by the FUNGUS BRAINS' music, try to imagine the BUTTHOLE SURFERS with a subliminal (the best kind) THROBBING GRISTLE influence and you have an idea of what this outfit sounds like. Driving force behind the group is Nick Sick of the SICK BOYS. They're supposed to be playing a free gig at the Prince of Wales in St. Kilda with another great band from the left field of weird, the COSMIC PSYCHOS, whose gurgling sixties psychepunkish demo "Personal Credit" (or something like that) has been getting a fair amount of airplay on 3PBS & 3CR.

I SPIT ON YOUR GRAVY has been playing at some pretty bouge pubs. One can only guess at the middle class' reaction to the GRAVIES. Of course, if the enclosed newspaper clipping is true, the GRAVIES may have turned a new leaf. I hope not, because they're more fun than a RED KROSS & BAD POSTURE gig.

CIVIL DISSIDENT and MURDER, MURDER, SUICIDE did play the Animal Liberation Benefit with a couple of psychepunk outfits, THESE FUTURE KINGS, & GASBABIES. The benefit raised in excess of A$1,200 for AL from the gate and sale of veggieburgers. A$3.00 and no alcohol. Punks, Mods, neo-psychedelics, new-mods, hippies, neuvo haircuts, heavy leathers, and even skins were out to support the cause. CIVIL DISSIDENT and MURDER, MURDER, SUICIDE both did fantastic sets. The GASBABIES' set was horribly short! More! More! THESE FUTURE KINGS were pretty good, but the one thing that made them really stand out was their last song, a VU cover. The bass player and vocalist switched and I swear to all fuck she sounded like Nico more than Nico sounds like Nico. This gig epitimized one of the things I love about the Melbourne scene, the variety of music available. No single sub-cultural socio-economic politics, but a wide spectrum of views. Oh yeah, the SPEPTIC DEATH, CIVIL DISSIDENT, STUPIDS flexi was distributed, but I got there too late to get mine. This gig was barely publicized (I think the macho carnivores ripped down the flyers or something) and I heard about it on 3PBS 10 minutes after it was supposed to start.

While the Melbourne scene more or less flourishes, Sydney is having trouble. Few gigs. VICIOUS CIRCLE and PERMANENT DAMAGE visited Sydney to play gigs marred by bottle throwing skins and Greeks calling the cops and Chanel 7 swooping in to get all the pictures of punk rock violence.

Government radio had a program on Science Fiction during the weekly literary time slot, and featured the works of J. G. Ballard, and Vale's RE/SEARCH issue about him, even plugging where you can buy RE/SEARCH! But at something like A$20.00 a copy, most of Oz will be unenlightened. The narrator read from Ballard's Credo, well everything except the line "I believe in all hallucinations". But they did discuss the infamous piece on the erotic nature of car crashes and the subsequent effects on presidential elections.

On the political side of things, I was wrong in the last report about Sir Johannes' gerrymandering of Queensland. The country people do not have a four to one advantage in parliamentary representation over the city people. Nope. Its more like FIFTEEN TO ONE, and the statistics weren't published for the one Labour stronghold, by I can imagine that its even worse. Out in the sticks, where the only non-National Party representative is an ultra-right independent, there is one politician for every 1,200 of the electorate, in the cities, it's one for every 19,000. Sir Johannes told the PM to butt out of his union bashing. A Democratic Senator has introduced a bill that would make proportional representation mandatory throughout Oz, we'll wait and see if Queensland secedes. Also, in the last election, the Nationals received 38% of the vote and 50% of the seats.

The grafitti war is in a state of cease-fire, pro-Amerikkkan misinformation is not being overwritten, and Buy NZ posters are staying up. After the AL gig, a lot of new 'Meat is Murder' and associated messages have been graffitied along the commute lines. The train I was on today was stalled for a few minutes beside the classic "Ronald McMurder" and the variation on the Oz meat industry's jingle "Feed the Man corpses". The most recent ish I've recieved (LOVE that heavymental cover guys. What's next, Ted Nugent? Let Erikka do more covers!), Dig's U.K. report has me a bit worried. If vegatarianism becomes popular in the pop mainstream of the proletariat, it won't be long before the system co-ops it into an overall reduction of corpse intake. Perhaps fewer animals will be slaughtered and more people will be fed (fat chance), but the over all effect of watered down medial messages will be "Yeah, yeah, veggie is cool. I don't eat meat, but chicken's okay . . . " Just another fad, just another -ism.

More good news and bad news for animal liberation. Legislation meant to soften vivisection and restrict it to purposes for human and animal medical research and general knowledge. As a confirmed information addict, 'general knowledge' can be broadly defined as anything, so the law defeats animal liberation by providing the victims of science's concentration camps with cozier cells and the democratic whitewash of "There's a law, you know, it can't be that bad now . . ." blah, blah, blah. A recent protest at a showing of furs and other atrocities drew some media attention. Another case of the media inspiring apathy. Will AL become another "We fought that cause . . . things are better now . . . Holy Shit! They're gonna raise the price of sugar! Break out the pickets Madge!" As far as I can tell, no one in AL has said shit about the animal experiments that were done on the space shuttle this time around.

Speaking of the media, since I've moved to the post-industrial suburban wasteland of Noble Park, I can't get 3PBS anymore! Some frigging taxi company uses the same frequency (107.7 mhz). Sure, I can get commercial radio from Tasmania, and I thought commercial radio from the mainland was bad. So much for gig information. The next few scene reports are going to be damned short in the music department until I get another radio.

However, Australia's first pirate tv station has been set up, in the outback, to broadcast programs of interest and social relevance to the Aboriginies in, get this folks, their native language. Owned and operated by the locals, it attempts to forstall the final threat to the Dreamtime, television.

More good news along the same lines, a few mines are now owned and operated by the miners. A solution to the mining crisis in the U.K. perhaps?

The news is extremely bad as far as the nuclear allergy goes. Firstly, the NDP has split with the top members, Senator Jo Vallentine, former Senator Jean Meltzer, and MIDNIGHT OIL singer Peter Garret walking out of the party's first national conference and Garret going off to form another anti-nuke group. The others are as yet undecided about leaving the party. The reason? The Socialist Workers' Party's attempted coup within the NDP. I can sympathize with their protestations, after all, the NDP is a single-issue party, and association with the SWP would lead to (unfounded) accusations of pure anti-amerikkkanism and would result in political suicide, which has probably already happened. Unfortunately, I am too naive of the mechanizations of Australian politik to give a more detailed analysis to the rest of the world. Suffice to say that currently one can be a member of the NDP and be a member of another political party, although often the reverse would not be true, and that in order to prevent the SWP from seizing control of the party machinery, Vallentine et.al. wanted to change the rules. This situation highlights one aspect of the nature of Oz politics that has been stemming the tide of the new conservatism. Unlike the rest of the world, the Far Right has put most of its energies into several (often fringe) parties, while the Left has taken on the role of the Moral Majority back in the USSA through use of pressure tactics and manipulations within the party system. The result, in Victoria at least, has been the prominence of the Socialist Left faction of the Labour Party. The old (and new) right calls them "Fabian Socialists". Okay Jeff, what the fuck is a "Fabian Socialist"?

Secondly, in response to New Zealand's ban on nuclear powered and/or armed warships, Papua New Guinea has decided to welcome any and all amerikkkan ships.

And thirdly, India claims that Pakistan is building nuclear weapons, and has therefor decided to resume its production of nuclear bombs. Times like these that I wish I was living at Ground Zero again. Yeah, I could move to Pine Gap.

There's been trouble with the cops, like Oz is different from the rest of the world, right? The cops have been bashing people (especially young people, during this International Year of Youth) in Fitzroy and St. Kilda. Fitzroy is a center for alternative lifestyles and non-anglo migrants and St. Kilda is home to a lot of junkies. Punk rock types are also seen frequently in both areas, but I'm sure this has nothing to do with the increase in police violence. A poll of High School students showed six out of ten dissatisfied with the actions of the police force. The solution? Set up a liason between the High Schools and the police. All well and good for the kids still in school, but it's better than nothing.

Also it seems the cops have been going out of their way to uphold Sir Joh's fascist anti-union laws.

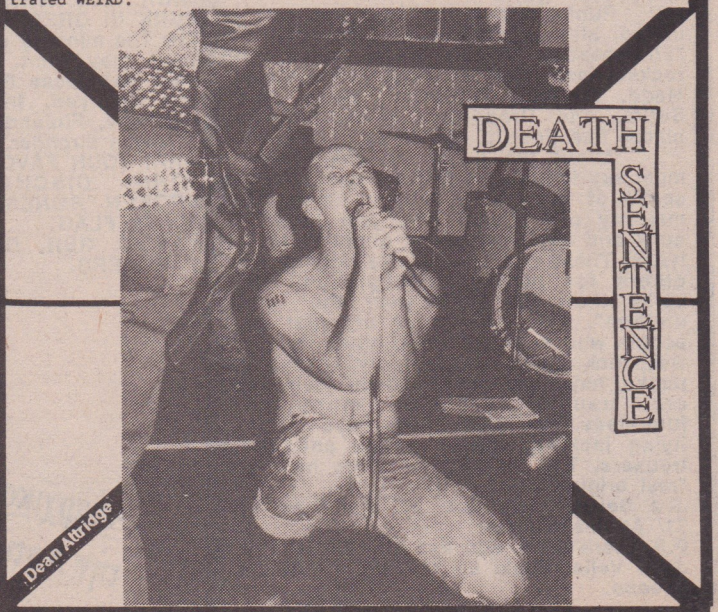
Along the musical fringe, DEEP PURPLE played a few months back (Whooppee Shit. All dead Rock and Roll bands are buried in Oz. The Hell's Angels imported CANNED HEAT, Suzie Quatro & Rod Stewart & Pat Boone were here) and a 'Greatest Hits' type LP was rereleased to more or less coincide with the tour. Well, the holes on a lot of these albums are slightly off center. Psychedelic?!?! Man, this sounds like someone put VANILLA FUDGE and Jimi Hendix in a studio and gave them a month's supply of acid. You'd have LSD flashbacks if you've been straight edge your whole life. Unlike a warped record, you'd swear it was supposed to sound like that. Like, wow!

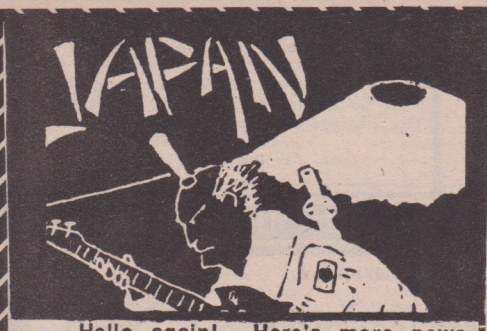
On the subject of warped heavy metal: The difference between HM and Punk? About half a kilo of gelatin. Look, except for a hairstyle, from the mainstream viewpoint this is, how can you tell the difference? Heavy metal is now heavy with leather and spikes and fast, simple music. Punk has incorporated the odd guitar solo. Politics? Isn't the degradation of women a political issue? How about violence? Racism? Religious (albeit Satanic, but a religion still) fanaticism? Drugs? The stance may be, from the Punk standpoint, politically incorrect, but it's political none-the-less. The media, and thusly the world views of HM and Punk will be blurred into one image. My other favorite maxim is, "You become the lies others tell about you" and with enough pressure, see if I'm wrong.

Jacko's released a new single, more in line with the discOI philosophy, titled "My Brain Hurts".

And nostalgia. In a country where Good Friday is more of a holiday than Easter it's pretty obvious that nostalgia would be big. Yesterday's hits and today's memories. Psychedelia, Rockabilly, blah, blah, blah. Think punk's immune? Not on your life. NEVER MIND THE GRAVIES, HERE'S THE GRINDERS, and I'll give you one guess what they play. Yup, a whole set that consists of an eight-year old album. And that's entertainment, right?

I've noticed a lot of Oz groups in the Top 15's the past few issues. There's one group that's been around for awhile, but I just heard of them. PRIMATIVE CALCULATORS, they rival the FUNGUS BRAINS for concentrated WEIRD.





Hello again! Here's more news, gossip, and pure fiction:

RECORDS: THE STALIN played their final gig on Feb 21, and it was recorded and will be released on May 25--a "last live" record/video. Write to the NOW if you're interested: THE STALIN/ B.O. Office 2-2-20-704 Kabuki-cho, Shinjuku-ku, Tokyo, 160, JAPAN.

ADK has some goodies appearing soon. A new E.P.. by BRADBURY (formerly mispronounced as BLOOD VERI) is forthcoming, and this is my most wanted record. Also, discs by PAUSE, CHIEFS, and a new ADK Omnibus, which will feature NO LIP, BRADBURY, and more.

Rumor has it that there's a new COMES E.P. in the works. . .I sure hope so! At any rate, COMES vocalist Chitose is not singing for KYAA. The great vocals on KYAA's Slapdash E.P. are those of new singer Eiko.

Any distributors, compilation LP-makers, record stores, or fans, who want to contact bands/record labels in Japan, I can currently provide you with addresses/phone numbers for: BEAT CRAZY, OX2, ADK Records, City Rocker/Dogma Records, THE WILLARD, THE EXECUTE, Strawberry Records, JUNK SCHIZO, AA Records, IDIOT O'CLOCK, and more. Write if you're interested (IRC, please). Many bands that I've talked to (particularlly Kyoto bands) would be very psyched to send a tape for a comp. LP. . ."hint-hint". . .

BANDS SEEN: PINKS 20WLS, unfortunately, changed from a 7-piece group to a 5-piece, dropping both guitarists in the process. It was not a change for the better. Their songs are still good, but they sound empty without the buzzing guitars. They've cultivated a "poppier" sound. I guess the PSYCHEDELIC FURS comparison I made a few months ago was more accurate than I guessed. . .

SOREWAMIDORINO CHI (That Is Green Blood) are a band that failed miserably. I can't say that they play recognizable music; the vocals and guitar are just screeching noise. These guys are too noisy to be considered "rock", having no real developed songs, but they're far from being creatively strange enough to be considered "industrial". Their singer's writhing, wrenching, and moaning do not convince one that the "pain of the universe" is in his body. Pretentious crap.

YOSHIDA YAMA are another Kyoto University band, just like VAMPIRE, and, surprise, they sound almost identical to s. Harsh, jagged, high-energy pop, with early TALKING HEADS influences. These guys intentionally act as stupid as possible on stage, which bugs me, but they really kick out the jams. Lots of improvisation, and great covers of "Anarchy in the U.K.' and "Cold Turkey". I like them better than VAMPIRE, but friends disagree with me. Harsh, fast dance pop--not bad.

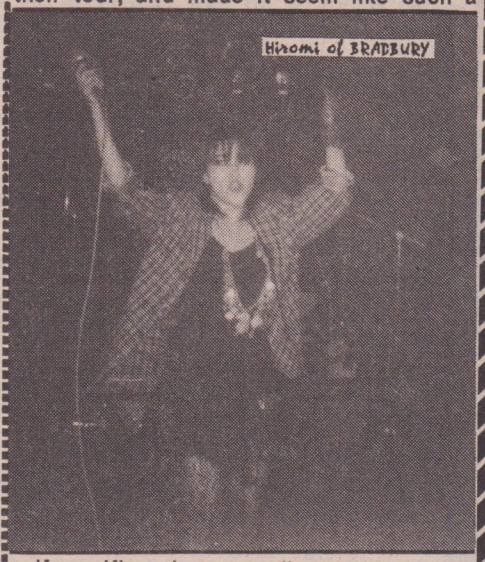
LIBEL: LAUGHIN' NOSE and COBRA are playing Arbi-X in Kyoto in early June, and tickets are 2,500 yen ($10)!!! That's double what I payed to see WILLARD, SPERMA, and 3 other bands recently. Well, that's inflation for you, and I don't mean economic. . .some people feel like "stars" now, I think. Next question: Why was LAUGHIN' NOSE's latest release a 1,000 yen (4$) single which had only two previously-released cuts? Well, give the people what they want: LAUGHIN' NOSE is the number one best-selling E.P. (ha!) as of May. They are damn good on stage, so I suppose they deserve their fame, but c'mon Charmy, 2,500 yen?

Pushead had an interesting interview with Lemmy of THE EXECUTE back in MRR #24. It's interesting to see, though, that for all the bitching he did about the "fascist" media in Japan, he's just as easily fooled--see Lemmy's comments on whaling, which reflect the lies propagated by the Japanese government and media, the very people Lemmy tells us not to believe. C'mon, Lemmy-san, you should know better than to believe that nationalistic bullshit about the poor Japanese fishermen who'll lose their livelihood if whaling is banned. The government figure of 50,000 workers involved in the whaling industry is a lie, and outside observers have considerably smaller estimates, as low as 400 workers (according to theAnimal Welfare Institute, Washington, D.C.). Aside from that, greed led to a massive overkill of whales for years, so the Japanese whalers have no one to blame for their current situation but themselves. In the years before WWII, whale meat was virtually non-existent in the Japanese diet. The corporations controlling Japan's whaling fleet massacred whales, dumping the meat and selling only the whate oil. This was sold abroad, to obtain foreign currencies to help support Japan's army, heavily involved in imperialist wars in China and Manchuria. After WWII, Japan's economy was ruined, and at that point they began to rely on whale meat to feed people, but nowadays, whale meat is very rare in common life. Most whale meat is bought by the government and used in cafeterias at schools, prisons, and army barracks. The whaling industry in Japan only exists because the government is supporting powerful special interests. But of course, this sort of info. never appears in the Japanese papers. If the government didn't say it, it doesn't get printed.

JUNK SCHIZO are reunited, but guitarist Tauchiya quit,, to be replaced by mercenary guitarist about town--me!! It's only temporary, but from this point on I will refrain from using adjectives when reporting JUNK SCHIZO news. (Needless to say, contact me if you're offering lucrative six-figure record contracts--ha!!)

HUSKER DU finally got mentioned in Doll Magazine, the top "punk" magazine in Japan, in their "New Faces" column! HUSKER DU can hardly be called "new" but I guess Doll was too busy researching more "fashionable" bands. As Doll wrote about HUSKER DU: "as for looks, they're awfully ordinary Americans." Yeah, fuck you, Doll, go print your umpteenth picture of ALIEN SEX FIEND or STAR CLUB, because they obviously have marketable fashions which you can make a lot of money from. I suppose that I shouldn't knock Doll that much, since they print articles from MRR, and also they do cover some good bands, but they could definitely be accused of being more attuned to images than sounds.

QUOTE OF THE MONTH; "Anyone can do what I've done if they work hard enough. This is the good side of Mrs. Thatcher's Britain--and a lot of the apathy that kids felt a few years ago is disappearing." -- WHAM singer George Michael. Sure, George, anyone who can kiss enough corporate asses, shun all artistic credibility, aand treat music as just another business, a quick way to earn a buck. (Witness WHAM's cynical tour to China--"blonde, white rock gods winning the hearts and minds of the poor, communist-suppressed Chinese masses". . .yeah, right. WHAM did not go to China from any desire to travel, see the world, spread their music, or any of that sentimental stuff. . .no, WHAM saw China as a market, an investment. China has virtually no indigenous rock bands yet, so WHAM cynically jumped at the opportunity to grab a profit-laden music-monopoly (at least for now). WHAM invested about $1,000,000 into their tour, and made it seem like such a



self-sacrifice, but actually, they plan to make millions back from the record deal they made: a WHAM release, the first "officially approved" rock record in China, with the "B" side being WHAM songs sung by a popular Chinese vocalist. Cultural imperialism lives. And, put no faith in supposed "communists" who sanction corporate, capitalistic greedheads like WHAM.)

In closing, WHAM are supporting the status quo, and bands like them and the corporations who own them will continue to think of music as no more than a marketable commodity, and continue to stifle creative development. Remember that punk was born in reaction to profit-bloated, commercial, boring, egotistic "rock stars". A quote like the above shows that we haven't toppled the throne yet.

Any band touring in a broken-down van on a shoestring budget, enduring all sorts of hassles and working hard just for the sheer joy of playing, should be so pissed off at that pretentious quote. . .go smash some WHAM albums today.

Gio/19 Sanno-cho, Shogoin, Sakyo-ku, Kyoto, JAPAN, 606.

REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(Pus) Pushead
(RS) Ruth Schwartz
(SS) Steve Spinali
(JT) Jason Traeger
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

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A STATE OF MIND - "What's the Difference - Animal/Human Exploitation" EP

Set to folk music, anarchist punk, or weird post-punk, we're assaulted with pleas, information, and harangues about the abuses to both the human species and animalkind. Can't say I'm attracted to the tunes, but those who are adventurous musically or inquisitive/passionate about the subject matter will be rewarded. (TY)
(Mind Matter Records, P. O. Box 421304, San Francisco, CA 94142)

ANTIETAM - LP

Definitely the punk equivalent of middle period JEFFERSON AIRPLANE. The "punk" side comes from the PATTI SMITHish vocalist, though both sides she and the male vocalist hit higher notes. Musically, it's a jazzy/folky rockish band with tough, punkish power (at times). (TY)
(Homestead Records, P. O. Box 570, Rockville Centre, NY 11571)

ANTI-SCRUNTI FACTION - "A Sure Fuck" EP

This mostly female combo pounds out garage punk. Vocalist sounds a bit like TEDDY of FRAT GIRLS fame, and the music is classic anyone-can-do-it stuff with personality and vim. Enjoyable, with serious subject lyrics. (TY)
(Unclean Records East., P. O. Box 725, Sand Spring, OK 74063)

ANTI - SEEN - "Drastic" EP

This band unveils a new variety of hardcore -- "destructo rock" -- which sounds for all the world like gruff and grungy mid-tempo thrash. ANTI-SEEN can't boast great songwriting skills, but I still enjoyed the irrepressible aggro and rebelliousness of their output. A pretty good release. (SS)
(7602-10 Antlers Lane, Charlotte, NC 28210)

ASSAULT - cassette

Fuck if this doesn't sound like S.S. DECONTROL's second release. It's got that power thrash sound, with Springa-like vocals galore. Very well done, with political lyrics. (TY)
($2.50 to Book 'em Dano Productions, 1315 A 16th St., Oceano, CA 93445)

BAD CHECKS - "Graveyard Tramp" LP

A fine slab of sludge rock from Durham, North Carolina. This music plants itself firmly in between the trashiness of the GUN CLUB and the garage sound of 100 FLOWERS. Three members dress in leather and one in paisley, and that's pretty much the sound -- 3/4 punk and 1/4 psychedelic. (Dog)
(Loretta Records, 2903 Colclough Ave., Durham, NC 27704)

CAMPER VAN BEETHOVEN - cassette

This unlikely effort incorporates elements of garage pop and ska, combined with a satirical punk attitude; the result is subtly entertaining. While CVB could increase their energy level a bit, the band's intelligence and offbeat humor come through in tracks like "Lassie" and "Take the Skinheads Bowling." Pleasant. (SS)
(David Lowrey, 1025 Broadway, Santa Cruz, CA 95062)

CHARRED BLOSSOMS - 12"

The "music" herein definitely falls without our normal range of coverage, but as it's done by a person (playing all instruments, singing, artwork) involved in the scene who also has an ad in this issue, I thought I'd take a stab: surrealistic, experimental, overdubbed, mellow weirdness, special effects, poetic print and lyrics -- outside. (TY)
(Mind Matter Records, P. O. Box 421304, San Francisco, CA 94142)

CONDITIONZ - "Weird America" LP

Really enjoyable pop/punk in an older punk style, not unlike the path STRANGLEHOLD took. Roughly translated, that means lotsa hooks, pop structures, clean production, pounding drums, vocal backups, and tough guitar. Good. (TY)
(Primal Lunch Records, 10565 Cochran Ave., Riverside, CA 92505)

CORROSION OF CONFORMITY - "Animosity" LP

Smack! Wallop!...Rough punches of raw lightning fast metallic energy as this new C.O.C. broaden their audience range. Now a three-piece with bassist Mike Dean coughing out the vocals, the excitement never stops while Woody grinds out the gritty chords and Reed pounding that skin-kit. Might seem a bit different, but no band keeps it abrasive like C.O.C. (Pus)
(Death Records, 22458 Ventura Blvd., Suite E, Woodland Hills, CA 91364)

CRYPTIC SLAUGHTER - "Life in Grave" cassette

Zooming speedcore mayhem with wild metallic bites and machine gun drumming. Rough, growling vocals float over this cryptic slaughter mix the textures of DRI, SLAYER, CFA, and the POSSESSED to bring forth one monster of rapid fire acceleration for this young band. Wild and intense. (Pus)
(1130 Chelsea Ave., Santa Monica, CA 90403)

D. I. - "Ancient Artifacts" LP

The ADOLESCENTS are often used as a milestone in describing the SoCal thrash sound, and this band, with two ex-members of the ADOLESCENTS is the heir-apparent. They pump out nine tunes, fast and slow, which epitomize the H.B. sound: clean production, melodic thrash, surf HC guitar, and nasal vocals. Some real classics here. (TY)
(Reject Records, P. O. Box 4, Placentia, CA 92670)

DEAD MILKMEN - "Big Lizard in my Backyard" LP

I believe this is what Jeff calls "funnypunk." These twenty satire-laced songs are real crack-ups, and backed up by tight playing that incorporates funk, country, and lots of other styles into their punk approach. Let's go to the shore! (TY)
(Fever Records, 621 So. 4th St., Philadephia, PA 19147)

DETOX - LP

Sound like a less thrashy and slightly more serious VANDALS. There's lots of catchy punk songs with lots of humor or satire, plenty of melody, tight playing, and even tinges of country. Good, but not startling. (TY)
(Flipside Records, Box 363, Whittier, CA 90608)

DR. KNOW - "Burn " EP

Eeerie, in the DR. KNOW tradition, but definitely not "death rock" by a long shot. On this 7', the band progresses where their 12" left off; the lyrics are polished up and the guitar solos are at a minimum. All five cuts are catchy, but lack the power I hoped for. Damn good...yep, damn good. (JT)
(Mystic, 6277 Selma, Hollywood, CA 90028)

DRUNK WITH GUNS - EP

Powerful dronola in the NO TREND/FLIPPER tradition. Gruff vocals and garage easthetic combine to give a KILSLUG feel, or so says Jeff. Interesting at both 33 and 45. (TY)
(Head in a Milk Bottle Records, 12265 Latham, Bridgetown, MD 63044)

ELECTRIC PEACE - "Rest in Peace" 12"

This release is their third, and continues along in the advanced stages of psychedelic damage. Combining psychedelia, progresive rock, metal, '60's punk, and bad singing, this outfit is adventurous to say the least. The guitarist is the strong point, whipping out some occasionally gnarly runs (a la '69), but the singing makes me take the needle off. (TY)
(Enigma, P. O. Box 2428, El Segundo, Ca 90245)

THEE FORGIVEN - "It Ain't Pretty Down Here" LP

This trio cranks out some cool '60's punk, especially on the instrumental side. At times, they remind me of SYNDICATE OF SOUND, maybe even a bit tougher. But the singer tries to "sing" too much, instead of snarl, and I found that a bit annoying. Otherwise, cool band and record. (TY)
(Dionysus, P. O. Box 1975, Burbank, CA 91507)

GOVERNMENT ISSUE - "The Fun Just Never Ends" LP

With more a recognizable "D.C." sound and a lot less metalish or rockish material than their previous release, this album rates highly with me. Although it's supposedly a "live" recording, you'd never know it by the excellent sound quality, with all the detail there, cumulatively adding up to one powerful piece of vinyl. (TY)
(Fountain of Youth, 5710 Durbin Rd., Bethseda, MD 20817)

GROUP OF INDIVIDUALS/G.I.'S - split 45

The A-side, "Destroyers of Fun," is excellent powerful older style punk rock with smart lyrics. The flip is not D.C.'s G.I., and features "The Sellout,"a more uptempo punk tune that's also quite intelligent lyrically. I suspect some of the same people are involved in both projects. Thoroughtly enjoyable. (TY)
(G.O.I., P. O. Box 528200, Chicago, IL 60652)

HAPPY WORLD - LP

Wonderful spaz punk rock from the boonies of Colorado. They have a nice style of going from a weird instrumental with raspy guitar sounds into a goofy, ragged tune about something like a worm or something. Nice cover, too. (Dog)
(Happy World, 2075 Routt St., Lakewood, CO)

HONOR ROLE - "Judgement Day/Anonymous Cave"

Their first records will stay dear in my memory, but the new HONOR ROLE sound is much stronger and improved. Excellent production matched up with stuttering rhythms and great rough vocals make this a top-notch effort. (Dog)
(Eskimo Records, 524 Ridgeley Lane, Richmond, VA 23229)

HVY DRT - 12"

Metal, punk, pop punk, SoCal sound, DK's -- all mixed together in a powerful way. Despite the obvious influences, the results weren't that imitative. Enjoyable. (TY)
(Savage Beat Records, P. O. Box 2332, Buena Park, CA 90621)

IMMORAL ROBERTS - "No Accident" cassette

Yet another "power" HC band, combining heavy chords with punk and thrash structures. Nine "grinding" tunes for you crossover freaks. (TY)
(Shonen Knife, Box 7154, Olympia, WA 98507)

JFA - "Live 1984 Tour" LP

JFA have documented their live performing talents with mixed success on this album. The instrumental numbers (and there are a ton of them here) have both energy and clarity, though the vocal tunes tend to show the fair-to-middling quality of the recording. For JFA fans only. (SS)
(Placebo Records, P. O. Box 23316, Phoenix, AZ 85063)

LARRIES - cassette

Garage punk with a country twist and wise-guy lyrics. Very well done. (TY)
(109 - 36th St., Vienna, WV 26105)

LOUNGE LIZARDS - "Live 79/81" cassette

I hate jazz even more than metal (at least HM is humorous in a pitiable kind of way). That's why I was surprised to enjoy (moderately) this cassette of finely recorded live cuts from the LOUNGE LIZARDS' repertoire. Though these songs have their own robust energy, this is *not* punk. (SS)
(Roir, 611 Broadway, Suite 725, NY, NY 10012)

MADHOUSE - 12"

Sounds like the bad side of UXA. Lots of rock instrumentation with an okay, but too "trying-to-be-Siouxsie" singer. Dog likes it, though (says she's better than Penelope), but Spinali says she's off-key (and he normally likes *any* band with a female singer, regardless of quality). (TY)
(Fountain of Youth, 5710 Durbin Rd., Bethseda, MD 20817)

MARGINAL MAN - "Double Image" LP

Maybe a tad slower than their debut album, this release retains MM's melodic approach to punk without losing to much of an edge. The vocals continue to snarl despite the melodic guitar and almost rock-structured songs. Controlled but not wimpy. (TY)
(Gasatanka Records)

MICRONOTZ - "The Beast the Devoured Itself" LP

A new singer has joined the former merely MORTALS, adding some really gruff punky vocals. This is added to their garage Midwestern rock'n'roll sound and clean playing, for a pop/punk record that REPLACEMENTS fans should enjoy. (TY)
(Fresh Sounds, Box 36, Lawrence, KS 66044)

MIGHTY SPHINCTER - "Ghost Walking Double" EP

I really didn't expect this from MIGHTY SPHINCTER, but I just know this will grow on me. Jumping, jolting, pain, torture, torment...gothic like JOY DIVISION, jerky like MINUTEMEN, moaning like...hmmm, SCRATCH ACID? Good God, I think it's saintly... (Dog)
(Placebo Records, P. O. Box 23316, Phoenix, CA 85063)

MOLE - "Karl Fucker Zimmergeschaft" cassette

Remember "TVOD" by the NORMAL? Well, this band is sort of in that genre, along with early HUMAN LEAGUE, etc. Lots of experimentation with electronics with a punk feel overall. (TY)
($3 to Antwerp Cassettes, 9 W. Fenlon St., Saratoga Springs, NY 12866)

MR. RESISTOR & THE INCAPACITORS - "14 Years/ Trashbag's Been Ripped"

The A-side is a bit too country new wavish at times for my taste, but the flip rocks along pretty good with more of an early punkish approach. There's still something early '70's-ish about it, but the pace overrides whatever depression that tinge was about to bring on. (TY)
(P. O. Box 2441, Auburn, AL 36831)

NO TREND - "A Dozen Red Roses" LP

NO TREND are much tamer than they used to be; their wildness has been traded in for precision and style. LYDIA LUNCH has added some vocals here that add to their style. Moodiness, melody, and tradition make this LP a good soundtrack but not as gripping as before. Some good tracks make this worth getting -- but it's not my favorite. (RS)
(No Trend Records, 1014 Ashton Rd., Ashton, MD 20861)

ROACH EGGS - "Huevos Rancheros" LP

This live album from Kansas' ROACH EGGS is just what one might espect from a garage band out of the Midwest with a goofy name like that. It's absurdly basic and sort of inept in the "punk rock" sense of the term, and the lyrics are either stupid or funny depending on one's taste. The big problem here is the absence of guitar distortion and a powerful recording, but then Woody's Back Door Tavern probably doesn't have a world-class sound system. (JB)
(Windblown Sounds, Wichata, KS)

RAT PACK - EP

Some speedcore, some even more metal damage than than. Those songs that are really uptempo are pretty good ("Fooed Again"), but I just cannot hack the more-metal-than-punk tunes at all. (TY)
(Mystic Records, 6277 Selma Ave., Hollywood, CA 90028)

REALLY RED - "Rest in Pain" LP

The parting shot from one of the great punk experimenting bands. REALLY RED combined awesome power with intelligence (lyrically and musically) to produce both pop/punk and experimental punk of the highest calibre. This record displays both, in a mix of live and studio tracks. Great cover of RED CRAYOLA's "War Sucks." We'll miss 'em. (TY)
(CIA Records, 410 W. 28th St., Houston, TX 77008)

RITES OF SPRING - LP

One of D.C.'s most touted younger bands comes across with a melodic punk style that combines older-style punk and rock into a powerful force. With ringing guitars, chunky rhythms, and gruff vocals, they come across not unlike area-mates SCREAM in tough but pop appeal. (TY)
(Dischord, 3819 Beecher St. NW, Wash. D.C. 20007)

S.F.N. - "First Thing I Ever Did Was Cry" cassette

S.F.N. "Stands for Nothing," but their music is definitely a cut above. Very tight playing and excellent production bring out some of the subtleties in their complex power-thrash approach. Bits of jazz thrown in here and there break the uniformity, as do the intelligent lyrics. Lotsa songs. (TY)
(Unsound, P.O. Box 216, Centerport, NY 11721)

SACRED DENIAL - "Life's Been Getting to Me" LP

The thrash on this record contains some gripping instrumental changes of pace, and demonstrates the rudiments of songwriting finesse. A brace of hard-driving HC numbers, a nifty cover of WAR's "Why Can't We Be Friends," and some concise, dynamic production values make this one well worth getting. Some great potential here. (SS)
(S.D., 227 Union Ave., Clifton, NJ 07011)

GREG SAGE - "Straight Ahead" LP

This Portland talent and brain of the WIPERS has filled this LP with ballads. Tough lyrics, as is his trademark, as well as strummin' that ol' geetar. I've always been one of Greg's biggest fans and when I'm sad and need consolation, this will be on the turntable. I wouldn't live without it. (Dog)
(Enigma Records, P. O. Box 2896, Torrance, CA 90509)

SHADES OF GREY - "Humble Friction" cassette

These Twin Falls lads have really improved since the last time I saw them. Here, they display a rough-edged harmonious sound with lots of good riffs and catchy melodies. Definitely not thrash, but action-packed power punchers like YOUTH BRIGADE or the VANDALS. They could do well with some vinyl or some good studio recording. (Pus)
(M.M. Burnett, 2195 Alta Vista Dr., Twin Falls, ID 83301)

SHORT NOTICE - "Blond Sex God!" cassette

Both fast and slow hardcore of a rather standard type. It's all well done, but doesn't quite have a real spark to it, which could be more a matter of recording than the band's fault. Decent, with plenty of potential. (TY)
(Harvey Stafford, 820 Canterbury Lane, Lawrence, KS 66044)

SOCIAL UNREST - "SU 2000" LP

I thought that SOCIAL UNREST had lost that special spark in recent times, but lately, both live and on this new vinyl, they're back in fine form. This slab contains HC of all tempos, and with their new personnel and Jason on vocals finally gelling, they're a force to be reckoned with again. Excellent release. (TY)
(Libertine Records, P. O. Box 3877, Berkeley, CA 94703)

STIFF-LEGGED SHEEP - EP

The kind of record Jello would appreciate -- really quirky, jazzy, thrashy, experimental punk. While not imitative of MINUTEMEN in any way, said band's fans should be able to relate to this. (TY)
(Smudged Records, 222 Bloomington, Iowa City, IA 52240)

TRUE WEST - "Shut You Down/1969"

On the A-side, TRUE WEST showcase a neo-generic pop style that's so soft and unassuming that it left me completely uninvolved. The STOOGES cover on the flip, though, musters up some excitement despite the band's continual tendency to squelch its own power. Lacks heart. (SS)
(Zippo Records)

UNITED MUTATION - "Rainbow Person" EP

The compositions on this release from UNITED MUTATION sacrifice the thrashiness of their debut for a spookier, more atmospheric approach -- but it works. Churning arrangements, an aggressive HC energy, and those trademark laryngitis vocals team up to good effect, especially on "Take Your Pick." Solid and recommendable. (SS)
(DSI Records, P. O. Box 346, Dunnloring, VA 22027)

VALLEY OF KINGS - "Victory Garden" LP

Usually, I'm a sucker for murky, mysterious pop and I wanted to like this a lot more than I do. After their last 7", I figured these guys would be ready to take on the likes of the NEATS or LOVE TRACTOR, but this recording really wears thin after a couple of playings. Not necessarily bad, but maybe a little uninspired. (Dog)
(Incas Records, 817 Chapel St., New Haven, CT 06510)

VARIANT CAUSE - "Complete Details/Marathon Man"

The A-side sounds lke '76 power pop, not unlike the FAST or FURYS. The flip is much more interesting, combining original vocal tricks with more modern pop/punk al a early BOW WOW WOW. Not bad. (TY)
(KDT Records, P. O. Box 85781, Seattle, WA 98145)

VARIOUS ARTISTS - "Claws" LP

This third Throbbing Lobster comp. again contains mostly pop or garage bands, with some noteworthy moments -- being the PRIME MOVERS, the re-emergence of CLASSIC RUINS and WILLIE LOCO ALEXANDER, and a good track from LAST STAND. Humor Dep't: MIGHTY IONS' "Pedro Morales" to the tune of "California Uber Alles." Band to watch for, according to DAVE SCOTT, who says "VOLCANO SUNS will be the next HUSKER DU." (TY)
(Throbbing Lobster, P. O. Box 205, Brookline, MA 02146)

VARIOUS ARTISTS - "Flipside Vinyl Fanzine #2" LP

While most of these tracks fall into the category of "good, but weak production," you still get some pretty rippin' tunes from MIA, DECRY, ROACH MOTEL, and DISORDERLY CONDUCT. The tracks from NAKED RAYGUN, OUTPATIENTS, and DI are very hot. Special live recordings from the MISFITS, JFA, and the GERMS. Cool poster included, too. (Dog)
(Flipside, P. O. Box 363, Whittier, CA 90608)

VARIOUS ARTISTS - "New Jersey's Got It" LP

Nine Garden State beauties (AOD, STETZ, CHILDREN IN ADULT JAILS, SACRED DENIAL, MY 3 SONS, CYANAMID, PLEASED YOUTH, BODIES IN PANIC, BEDLAM) blossom forth in a well-cultivated comp. No rotten tomatoes here -- just plump pickins. Jersey's finest. (TY)
(Buy Our Records, P. O. Box 363, Vauxhall, NJ 07088)

VARIOUS ARTISTS - "Pebbles #16" LP

I guess this is where we start hitting the dross of Greg Shaw's collection. Instead of great, nasty fuzzy punk songs from the '60's, we're treated to wimpy pop bands masquerading as hip political folk rock (aargh!). Although the two tracks by the GRAVEYARD 5 ar pretty cool, it's getting harder and harder to recommend this series when there are excellent compilations elsewhere. (Dog)
(Bomp Records, P. O. Box 7112, Burbank, CA 91510)

VARIOUS ARTISTS - "Rest in Pieces" EP

Two defunct Chicago area bands share the honors on this split EP. DEAD FINK produce raw but hook-filled punkers, of which "Home in a Grave" is particularly outstanding; HAPPY TOONS alternate between a careening thrash assault and some weird metal-tinged structures, but they're crude enough to get away with it. A surprisingly strong release from two relatively unknown outfits. (JB)
(Landmind, 4708 Seeley, Downer's Grove, IL 60515)

VIRUS - "Dark Ages" 12"

Very intelligent and cynically optimistic lyrics are combined with intense slow and fast HC to produce another excellent NY release. (For more info, see article this issue.) Right up there with REAGAN YOUTH, this one should be gotten. (TY)
(Rat Cage Records, 70 Greenwich Ave. #112, NY, NY 10011)

VIOLENT COERCION - "House of Terror" cassette

A new band from the East Bay area that features an action power sound with metallic hooks that really drives forth. Medium paced with deep vocals over a buzzsawing guitar sound that frequently has different chords. Has a unique flavor to it, with similarities to C.O.C., BLAST, and so on. Good stuff to watch for. (Pus)
(934 Contra Costa Dr., El Cerrito, CA 94708)

WEB - 12"

This three-song release, their second, again combines PRETENDERS-like vocals and pop/punk arrangements, but is a bit more punk in style. Excellent recording. (TY)
(Hollywood Records, 1344-1/2 N. Highland Ave., Los Angeles, CA 90028)

WIPERS - "Wipers" LP

This is a live recording, and the songs are versions of material that have appeared on all previous 12" size WIPERS releases, as well as a few newies. WIPERS are a straightforward, driving rock'n'roll band with punk overtones and attitudes. And like a previous straightforward band, CREEDENCE CLEARWATER, WIPERS sound very mich alike both live and in the studio. (TY)
(Enigma Records, P. O. Box 2896, Torrance, CA 90509)

YOUR WORST NIGHTMARE - "War Mad World" cassette

Excellent hardcore with melody. Powerfully delivered in both slower and faster songs, the bands provides great lyrics and sentiments as well. A bit of reggae is mixed in, breaking up things nicely. Good debut, and a credit to their genre. (TY)
($3 to Kurt Beers, 103 Mulberry Rd., Newark, DE 19711)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

AGE OF CHANCE - "Motor City/Everlasting Yeah!"

A rockin' minimalist guitar-oriented band here, who on the A-side sound like the BYRDS meet the FALL, and who are a bit less distinctive on the flip. Interesting. (TY)
(Riot Bible Records, ENGLAND)

APARAT - "Hairikot Tulee" EP

More tuneful than most Finnish thrash, this band employs melody, and clean production and playing; because of this, there's more of a British feel to this six-song release. But by no means is this a sterile, plodding record; quite the contrary, it's pretty strong medium-paced thrash and good listening. (TY)
(Stinky Boy Records,, Juha Juoni, Vadelmaviita 12, 60150 Seinajaki 15, FINLAND)

ATROX - "Senza Tregua" cassette

Somewhat garagy production, but still listenable. Features eight fast thrash tunes, pretty tight and melodic to boot. I think if they got into a decent studio they'd turn out something above average. (TY)
(Zandra Francesco, Via Bice Cremagnami 13, 20059 Vimercate (Milano), ITALY)

BLUE MARBELLAS - "Down in the Basement" cassette

They weren't kidding, cuz this is a garage special. Kind of like a HALF JAPANESE goes punk. Enjoyable 11 tunes. (TY)
($3 to 1368 W. 51 St., Vancouver, B.C., CANADA, V61 1C7)

BOLLOCK BROTHERS - "77-'78-'79" LP

Various punk celebrities from the old days offer their talents for this album of slower, '77-oriented material. The absence of energy in the tempos put me off initially, but there's some very palatable SEX PISTOL-ian material here, albeit cleaner and more refined. A decent record. (SS)
(Konexion Records, ENGLAND)

BROKEN BONES - "1985" EP

A very hot three-song release. "Seeing Through My Eyes" and "The Point of Agony" are especially good, capitalizing on metal punk with maxi-power and mini-solos plus sharp lyrics. (TY)
(Fallout Records, ENGLAND)

CARNAGE - "Our Life in Their Hands" EP

CARNAGE delve into a slower punk style on this release -- an approach which unfortunately omits songwriting skill or instrumental punch. Some good lyric themes are addressed here, but the music is largely stolid. Too bad. (SS)
(No address, ENGLAND)

EUGENE CHADBOURNE - "The President, He is Insane" LP

Unlike his former band SHOCKABILLY, Chadbourne's solo efforts steer away from the head-first fuzzed-out psychedelic trips and goes for more personal (and political) subjects. There are some incredible lyrics here about nationalism, pornography, and criminals in coats and ties all delivered in a folky, sometimes spastic sound that really connects. (Dog)
(Iridescence Records, c/o Tabb Rex Ent., 6201 Santa Monica Blvd., Hollywood, CA 90038)

COLERA/RATOS DE PORAO - split LP

Two of Brazil's frontline HC bands share this live recording. COLERA are medium- to fast-paced, while RATOS are more frantic. Both are tight but raw, in the music and vocals. Okay, if you're into live recordings. (TY)
($7 to Ataque Frontal, C.P. 54.217, Sao Paulo S.P., BRAZIL 01296)

CORNFLAKE ZOO - "Hey Conductor/I See You"

An organ-dominated '60's punk sound in the Pacific Northwest tradition. Harmonies are okay, so's the beat, but a bit more guitar is definitely called far. Too poppy. (TY)
(Tracks on Wax, Box 2175, 53102 Lidkoping, SWEDEN)

LE CRAP - "IP" 12"

Denmark's LE CRAP wander through bewildering territory, indeed. While the guitar sound is hard and driving, the songs on this EP work with experimental song structures and off-beat percussion, with some unpleasant results. Not unlike France's HUMAN BEINGS. (SS)
(Boston Tea Party, Anderz Nielsen, Fosgarden 6 1th, 2620 Albertslund, DENMARK)

CRUDE SS - "Who'll Survive" EP

Yeeeoowzza! this disc is a flailing sonic eruption! Fast teeth-gritting grinds of raw abrasive combustion with graunchy vocals that roar out in command. Sweden's CRUDE SS storm six numbers so chaotic with a powerful raging beat that the power is the closest thing to actual destruction. One hot Swedish platter! (Pus)
(Uproar Records, avail. thru Raunch & Pushead)

CULT MANIAX - "Where Do We All Go" 12"

Clean live recording of the CULT MANIAX at their finest. Powerful Britpunk with crisp vocals in a chanting form. If you haven't heard them before, they're not thrash, just tight melodic aggression. But this live recording is too much, great sound. (Pus)
(X-Centric Noise, ENGLAND)

CRIME AND THE CITY SOLUTION - "The Dangling Man EP

An interesting record from Mute, and definitely BIRTHDAY PARTY influenced. Did I say "influenced"? Why it's...Rowland Howard on guitar, Mick Harvey on drums, and Simon Bonny singing. There are some great tunes here: "Shaking Chill" is hopping and the rest grind on with apocalyptic moments characteristic of the style. (Dog)
(Mute Records, ENGLAND)

DNI - "Wir Sind Lebendig" EP

Upbeat German punkers with a great sense of humor. They sing about the walking dead like it was an outtake from a Disney film. Lots of sing-along style tunes with quick step guitars. Should appeal to MISFITS fans. (Dog)
(DNI, Calvinstrasse 8, 4000 Dusseldorf, Benrath, W. GERMANY)

DEFORMED - "Sacrifice" Ep

Three post-punk tunes from this English band, all of which are fairly driving. I Like "Ritual," the best, as it delivers the most oomph. For those into "death." (TY)
(Boston Tea Party, Fosgarden 6 1th, 2620 Albertslund, DENMARK)

DISCHARGE - "Ignorance/No Compromise"

The A-side is a pretty catchy, almost MOTORHEAD-type rockin' metalish number with excellent lyrics. The flip is too plodding for my tastes, but again with good lyrics. While I don't enjoy this brand of DISCHARGE as much as their earlier incarnation, at least the integrity of the thoughts is maintained. (TY)
(Clay Records, ENGLAND)

DISGUST - "Trash Back!!!" cassette

Aaagh! It's t-h-r-a-s-h, not t-r-a-s-h! Okay, not that that's clear, onto the music. Most of the songs here are really well recorded, though there's a few live ones with a slightly tinny sound. But all the songs shred -- very powerful thrash! (TY)
($2 to Strealseweg 315, 5916 AA Venlo, HOLLAND)

FALL - "Couldn't Get Ahead/Rollin' Dany"

The FALL are getting easier and easier to take on the first listen. This 45 chronicles a day in the life of a terminal loser over a scrappy, howling song with blasts of harmonica. This flip has the first cover tune they've ever done, and it draws more of a rockabilly sound out of this line-up. (Dog)
(Beggars Banquet, ENGLAND)

GENERIC - "Join the Conspiracy" cassette

Wall-to-wall, highly produced, powerfully delivered, and tightly played stop-and-go thrash. That sound generic enough? Nonetheless, these guys are good, do feature almost post-punk guitarwork at times; plus the tape comes with mini-zine, Rancid Humanity. (TY)
(Wizz, 28 Union Hill Road, Lemington, Newcastle-upon-Tyne, Tyne & Wear, NE 15 8AB)

HERBURDS - "Eu! Se Bois" LP

Thrashin' Oi sounds from Germany. These tuneful tunes are delivered competently and powerfully, although there is definitely an amateurish garage quality to the playing, too. Can't say anything about the lyrics, but I can say they're definitely into their boots and rolled-up jeans. (TY)
(Mulleimer, Kesslerstr. 8, 7030 Boblingen, W. GERMANY)

HUNGRY FOR WHAT - "...And the War Goes On" LP

HUNGRY FOR WHAT's approach is molded by '77 punk, but a certain sleekness of production imparts a contemporary feel to their songs. There's some good music here; still, H.F.W. see-saw between moments of power and a sedate professionalism, with the latter winning out in most cases. A strong, yet unmoving release. (SS)
(Michael Loffler, Dimmelstr. 22, 7800 Freiburg, W. GERMANY)

HYPE - "Life is Hard -- Then You Die" LP

Smoking speedcore attack from Canada. Never expected this. Fast punching rhythms with metallic leads and mayhemic chord changes. Good vocals and drum smashing prove this LP to be one of the classic records that you can always pull out and play. First S.N.F.U., then DIRECT ACTION and now HYPE -- the Canadian assault is upon us! (Pus)
(Reuben Kinkade Productions, 1325 Amber Cres., Oakville, Ontario, CANADA)

ICONOCLASTS - "Merseyside Alive '85" 12"

Very English sounding, very female vocal sounding, very punk meets post-punk sounding. Seven songs, all chunky boppers with perky-jerky lyrics. (TY)
(Skysaw Records, 19 Walsingham Rd., Wallasey, L4Y 9DX, ENGLAND)

III KATEGORIJA - cassette

Containing some ex-members of STRES D.A., this band plays semi-tuneful thrash, unrelenting in pace and featuring raw and rapid lead guitar, hoarse vocals, and pounding toms. Well done. (TY)
(Bucan Mirko, Rasiska 3, 61000 Ljubljana, YUGOSLAVIA)

JASMINE MINKS - "What's Happening/Black & Blue"

Kinda folk-punk with catchy electric songs, not unlike a slightly less crazy SOFT BOYS. Poppy, but good guitar sound and not at all wimpy. (TY)
(Creation Records, 61-71 Collier St., London N1, ENGLAND

JESUS AND MARY CHAIN - "You Trip Me Up/Just Out of Reach"

Scott says they sound like a cross between psychedelia and a trebly FLIPPER. Dogtowne says they're pretentious pretenders to the VELVET UNDERGROUND's second LP. Whatever, they do combine pop tunes with incredibly abrasive guitar noise and feedback to produce a highly listenable product. (TY)
(Blanco Y Negro Records, ENGLAND)

JONEE JONEE - "Blar Azzurro" EP

An eerie, sullen filled slice of blue from Iceland with opposing male and female vocals. Very JOY DIVISIONish in its attempt at a gloom-laden melody. Nice packaging as are all EP's through Diavlery Productions. Interesting and moody. (Pus)
(Via Molinelli, 40137 Bologna, ITALY)

LIVING THEATRE & CO./PROPAGANDA - split EP

It's difficult to tell who's doing what here, but both sides are powerfully done post-punk for the most part, with song titles that describe both the lyrics and mood of the music:"Holocauste," "1944," "La Petite Horreur." (TY)
(Rock Radical Records, FRANCE)

MG-15 - "Derecho a la Vida" EP

Growling guitar havoc highlights this four song Spanish EP with a sound similar to OLHO SECO. Powechords laced with chaotic-paced grinding makes for an interesting effect. Lyrics are translated on the inner sleeve, but the vocals are harsh with a rough edge that delivers the same bite as the guitar. A good dose to crank it up for raw vibrations. (Pus)
(La Cara A, Apto. 17.140, 28080 Madrid, SPAIN)

MARPLOTS - "5 Titel" EP

Back on the HC beam, Vinyl Boogie has released a sizzling EP by this Berlin band. They play ultra-tight thrash with lots of melody and no fat. Four songs, all excellent. (TY)
(Vinyl, Gleditchstr. 45, 1000 Berlin 30, W. GERMANY)

METEORS - "Fire, Fire/Little Red Riding Hood"

Both sides are up to the METEORS' best standards. The A-side combines crypto-surf guitar and psychobilly, while the flip is an eerie cover of SAM THE SHAM's hit. Echoes galore! (TY)
(Mad Pig Records, ENGLAND)

MILKSHAKES - "Thee Knights of Trashe" LP

Probably the only English band to truly understand American garage trash, that wonderful mixture of R'n'B and white teen angst. These incredibly prolific guys couldn't care less that it's not 1963, whirling on in a world of their own fueled by Surf, Mersey, DIDDLEY, KINKdom, and KINGSMEN. Boss. (TY)
(Milkshakes Records, 5 Kentish Town Rd., London NW1, ENGLAND)

NERORGASMO - EP

Three of the four songs are mid- to slow-tempo hardcore, at times verging on FLIPPERISH drones. The remaining song is a thrasher, and all the tunes are powerful and gnarly. Good production, good record. (TY)
(No address, ITALY)

OH, DEV - "84/85 Mania" cassette

Industrial post-punk hardcore? Whatever it is, it's done with gusto and power rare for most post-punk bands. Also rare is the band's imagination. Sort of like SONIC YOUTH meets the BUTTHOLES meets some nightmare you had after eating meat and taking acid for the first time in ten years (Ray Farrell, take note). Not noise! (TY)
(Ruud Wolters, Linnaeusweg 10, 5915 HL Venlo, HOLLAND)

O. X. POW - 12" EP

Those expecting the charging thrash of their debut EP will be in for a shock. O. X. POW's style has degenerated into a new wave pop reminiscent of a spare U2, or perhaps AIRSTRIP 1 without the catchy material. And while political pop is okay in my book, there's no real songwriting skill in evidence here. Too bad. (SS)
(Nuevos Medios S.A., Salustiano Olozaga 12, 28001 Madrid, SPAIN)

PAINTERS AND DOCKERS - "Love Planet" LP

Very good pop/punk with '60's undertones, not unlike the SAINTS' second LP, occasional horns and all. Rocks pretty good, as do most Australian bands in this genre. (TY)
(Big Time Records, 6410 Santa Monica Blvd., Los Angeles, CA 90038)

P. P. AND THE PUNGENT SMELLS - "The Visitor/ Dead Shy"

A cockney accent set to an older style punk that's got a slight bit too much rock guitar to it. Otherwise, it's an okay release. Just don't like that guitar much. However, it is, as advertised on the jacket, a "synthesizer-free product." (TY)
(Section 5 Records, ENGLAND)

PERDITION - "How to Teach Your Budgie to Talk" LP

Well done punk in a more British style. There's mostly fast punk (as opposed to thrash), with a couple of slower tunes to break the tempo. I can't say I jumped up and down listening to this record, but fans of the Britpunk genre will be able to pogo. (TY)
(Reactor Records, P. O. Box 623, Camberwell, Victoria 3124, AUSTRALIA)

QUOD MASACRE - cassette

Tuneful punk with pop influences. Quite melodic but done with a raw edge, clean professional production. Contains members of STRES D.A. and U.B.R. (TY)
(Horvat Robi, Rasiska 5, 61000 Ljubljana, YUGOSLAVIA)

RABATZ - "Schockiert" EP

Sadly, the wall-of-mud production detracts from this powerful band. Their songs have an obvious energy to them, which kicks along songs like "Helden" with its skittering guitar parts. All in all, not too shabby; but it would be really nice to hear them. (Dog)
(Rabatz, no address, W. GERMANY)

S.A.S. - "Suave and Sophisticated?" Ep

Yeeouwh! This is an absolutely amazing British thrash band. SPEAK AGAINST SOCIETY manage to generate an incredible wall of guitar power and attain a level of intensity rarely heard these days from that "sceptered isle." No doubt they'll be panned in the British music weeklies, the surest sign of greatness. "We Don't Need It" makes your hair stand up! (JB)
($3 to Bobs, 11 Carnelian Dr., Scarborough, N. Yorks Y011 3AL, ENGLAND)

SCOUNDRELS - "Ufreet Toe Moef" cassette

Most Northern European bands don't put much emphasis on melody, it seems, but these SCOUNDRELS certainly do. This is somewhat explained by a lot of medium-tempo punk tracks (as well as faster thrash), where tunefulness is more important. Well done. They love the GERMS. (TY)
($2 to Patrick de Labie, Pieter von Ginnekenstr. 22, 4881 CH Zundert, HOLLAND)

SONS OF ISHMAEL - "Hayseed Hardcore" EP

From the first blast out of your speakers, you know you're in for a treat -- wham! -- out pours thrash ripper after ripper. Over a dozen raves in a straight-ahead style, much like the first DRI release. Wicked! ((TY)
(Tim, Box 1403, Meaford, Ontario, CANADA, NOH 2Y0)

SLAUGHTER - "I'll Follow You Down/Napalm Girl"

Demented punk blues in the JESUS AND MARY CHAIN mold. Off key, noise-laden, feedback city, electric viola -- a real painful mess that brings joy to one's twisted heart. Good. (TY)
(Creation Records, 61-71 Collier St., London N1, ENGLAND)

SPIKES - "6 Sharp Cuts" 12"

Excellent release that crosses post-punk with '60's psych in a modern powerful way. Reminds a bit of fellow Australians LIME SPIDERS, and with this debut U.S. release (this label will be presenting a lot of Aussie bands to the U.S.), the SPIKES will make their mark. (TY)
(Big Time Records, 6410 Santa Monica Blvd., Los Angeles, CA 90038)

STALIN - "For Never" double LP

This is the last testament for the STALIN, a two-record live recording. Forsaking their earlier harder-edged punk and thrash, the preponderance of songs here are harder-edged post-punk/rock punk. While not a "weak" release by any means, I found myself bored at times with the long dirger, and not excited enough by the shorter slaps. I'm spoiled by their older records. (TY)
(Japan Records, no address)

TALL BOYS - "Final Kick" 12"

Part of that unique mixture of rockabilly and '60's punk that some modern bands are conjuring up, TALL BOYS' blend renders a result that works. Purists of both genres might be unhappy, most rock'n'rollers will be mighty pleased. Interesting cover of "Action Woman." (TY)
(Big Beat, 48-50 Steele Rd., London NW10, ENGLAND)

TERMINAL SUNGLASSES - "Wrap Around Cool" LP

Goofy punky rock new wave a la '77. Satirical lyrics combined with surfy/folky/jazzy music with an edge. Sort of like FRANK ZAPPA meets early MYSTIC KNIGHTS OF OINGO BOINGO. (TY)
(Og Music, P. O. Box 182, Station F., Montreal, Quebec, CANADA H3J 2L1)

UPSIDE - "Noti Per Soffrire" EP

Pretty plodding, sort of in a Britpunk style of a few years back. Not awful, but not very exciting, that's for sure. Cosi-cosi. (TY)
(Upside, no address, ITALY)

VARIOUS ARTISTS - "AJZ Live Trash" cassette

A 50/50 proposition. The bands, with the likes of FRITES MODERN, PORNO PATROL, MAUMAUS, UPRIGHT CITIZENS, DOA, etc., are world-class, and the songs are uniformly excellent. Unfortunately, most of the recordings were culled from hand-held walkman cassettes, which doesn't help the sound quality. I must admit that the excitement comes through, though. (SS)
($2 to Fritz Kraft, Wittekind Str. 55, 4800 Bielefeld 1, W. GERMANY)

VARIOUS ARTISTS - "Alle 24 Goed!" LP

An all-Belgium comp. featuring CAPITAL SCUM, KOYAANISQUATSI, WAR RISK 3, ZYKLOME A, VORTEX, and WULPSE VARKENS. This is also an all-hardcore comp, most of which is above average and well-worth obtaining. (TY)
(Punk Etc., dist. by Pushead)

VARIOUS ARTISTS - "A Real Cool Time" LP

By now everyone's heard of the NOMADS, but what a pleasure to find they're just the "tip of iceburg" as is proved by this "Distorted Sounds from the North" comp. Incredible neo-'60's punk rages forth from SHOUTLESS, SLOBSTER, PYROMANIACS, CREEPS, WAYWARD SOULS, and tons more, as well as forementioned forerunners, the NOMADS. Shiver me timbers, this is awesome. (TY)
(Amigo Records, Box 6058, 102 31 Stockholm, SWEDEN)

VARIOUS ARTISTS - "Chaos in Europe" LP

Despite a well-drawn but obnoxious macho cover with blatant evocations of violence, the third Chaos Production compilation proves to be another very strong release. This one has band from all over Europe on it, thereby extending its range and variety. Herein one can find the standard French-style skunk (KOMINTERN SECT, REICH ORGASM, L'ENFANTS SAUVAGES, and Spain's DECIBELIOS), catchy pop-punk (AL KAPOTT, DREI ORLOK, Spain's T.N.T., Holland's N.V. LE ANDEREN, and a killer cut from Sweden's ASTA KASK), pure Oi (BRUTAL COMBAT and Italy's NABAT), and all sorts of punk (the KAMBRONES, Germany's F.F.F. and NEUROTIC ARSEHOLES, and Sweden's SLAM). Highly recommended. (JB)
(Chaos Prod., dist. by New Rose, 7 rue pierre sarrazin, 75006 Paris, FRANCE)

VARIOUS ARTISTS - "Fala" LP

A Polish compilation LP that features both HC and reggae bands. Surprisingly well-recorded for the most part, there are some strong tracks by PROWOKACJA, ABADDON, TILT, and DEZERTER, among others, but the standout track is the title song of the LP, done by SIEKIERA. Find it if you can. (TY)
(Polton Records, no address, POLAND)

VARIOUS ARTISTS - "Hell's Bent on Rockin!" LP

Rockabilly, the punk of its time, meets today's punk in Psychobilly, some of the results are recorded herein.. While the METEORS (who appear here) broke this trend, tons of bands have followed. And while the genre is even more restrictive than punk or HC, it still sounds good, especially the RESTLESS, DEMENTED ARE GO, and ROCHEE AND THE SARNOS. Enjoyable rockin'. (TY)
(Nervous Records, 4/36 Dabbs Hill Lane, Northolt, Middlesex, ENGLAND)

VARIOUS ARTISTS - " Der Idiotische Hustensaft" cassette

Totally excellent tape that presents a wide variety of powerful punk/HC styles. Bands appearing include: IDIOTS, BEDROVLERZ, RIM SHOUT, DIE MANNER, NORMAHL, RAYMEN, SCREAMING DEAD, DER RIB, SEPTIC PSYCHOS, etc. Rips! (TY)
(Carsten Dorrie, Rheinischstr. 39, 4600 Dortmund 1, W. GERMANY)

VARIOUS ARTISTS - "La Lucha Continua!!!" cassette

Three fine Spanish outfits (ODIO SOCIAL, ANTI-DOGMATIKSS, and AUTODEFENSA) share this 15-song tape -- and each of the bands has something special to offer. The basic mode here is highly political thrash, and the sound is so frantic and committed that I think these tracks could justifiably be on vinyl. This is a great job; buy it! (SS)
(Prod. N.D.F., Apdo. 23.270, 08080 Barcelona, SPAIN)

VARIOUS ARTISTS - Morbid Humour/Anti-System EP

Two tunes each from these British anarcho-punks. MORBID HUMOUR are more vocally oriented, with sparser, slower instrumentation, while ANTI-SYSTEM turn in two ripping classic UK thrashers. Good on both sides. (TY)
(Reconciliation Records, ENGLAND)

VARIOUS ARTISTS - "Party Pooping Punk Provocations" LP

Shesk and the Xcentric Noise rats continue to keep those creative juices flowing, this time with a British compilation. A well-diversified sampler with thrash mayhem from the STUPIDS, Oi-type sounds from SAMPLES and PROTEST, power Brit-punk from DEATH ZONE, SELF-ABUSE, ATROX, and ANNIHILATED, and the post-punk melodies of QUEL DOMMAGE with crazy blurbs between each song. (Pus)
(X-Centric Noise, 17 West End Road, Cottingham, North Humberside, HU16 5PL, ENGLAND)

VARIOUS ARTISTS - "Permanent Scar" LP

A split LP by Italy's I REFUSE IT and CHEETAH CHROME MOTHERFUCKERS, this was originally released as a tape by the bands in '83. I REFUSE IT combine punk, jazz, thrash, and experimentation in a unique way, while CCM attack with an experimental thrash that sounds like RAW POWER meets DIE KREUZEN meets the MINUTEMEN. (TY)
(COR, Box 333, 110 Cheltenham Rd., Bristol 6, ENGLAND)

VARIOUS ARTISTS - "Punk Revolution" cassette

This international comp features mainly Finnish, Swedish, and Brazilian bands, with a sprinkling of U.S. and Australian. Some of the bands are: BRISTLES, MOB 47, T.A.S.K., W.D.M., D.T.A.L., MASSACRE, ROTA, VICIOUS CIRCLE, RUIDOS ABGURDOS, and many others. Varying sound quality, all savage. (TY)
($4 to Tapsa, Kisakatu, 10B3, 40720 Jyvaskyla 72, FINLAND)

VARIOUS ARTISTS - "Quelli Che Urlano Ancora..." LP

Maybe I'm getting spoiled by all the great Italian HC releases of late, because this comp just doesn't reach the energy or excitement level I've grown accustomed to. Most of the bands here (BASTA, CANI, DIOXINA, HOPE & GLORY, ROUGH, SS20, KLAXON, among others) turn in older-style punk or Oi sounds that just don't overwhelm. Even the normally excellent NABAT doesn't really break through. (TY)
(TVOR Distrib c/o Stiv Valli, Via Zezio 28, 22100 Como, ITALY)

VARIOUS ARTISTS - "Revenge of the Fun Squad" cassette

Yet another international comp featuring Swiss, English, French, and other bands. Mainly featured are HELVET DISORD, XPOZEZ, VERDUN, STAHLWILLE, and VICIOUS CIRCLE. Okay, buy the sound quality is not the best. (TY)
(Apocalypse Now, Parkweg 3, 4450 Sissach, SWITZERLAND)

VARIOUS ARTISTS - "Rot in Hell" LP

Rot's international comp. with thirteen bands and 22 songs featuring the VARUKERS (always kicking ass), D.O.S., BLEED, OVERDOSE, OI POLLOI, ANGRY RATS, XXX, NO CONCERN, and more. Lots of good music in a melodic vein, some fast, most medium paced. Enjoyable for a whole sitting. Check into this. Pus)
(Rot Records, ENGLAND)

VARIOUS ARTISTS - "Single Ticket to Paradise" EP

This is a great effort, totally mindblowing EP featuring POWERAGE, PERMANENT DAMAGE, HUMAN BEINGS, TASK, CANCEROUS GROWTH, CCM, and RATTUS. Just the right amount of sonic speed energy to flail the fire at. A world sampler 7" that scorches the wax right off some of these so-called sampler LP's. Yea -- I support this, it's one of those rave reviews. (Pus)
(Bunker, dist. by Pushead, P. O. Box 701, San Francisco, CA 94101)

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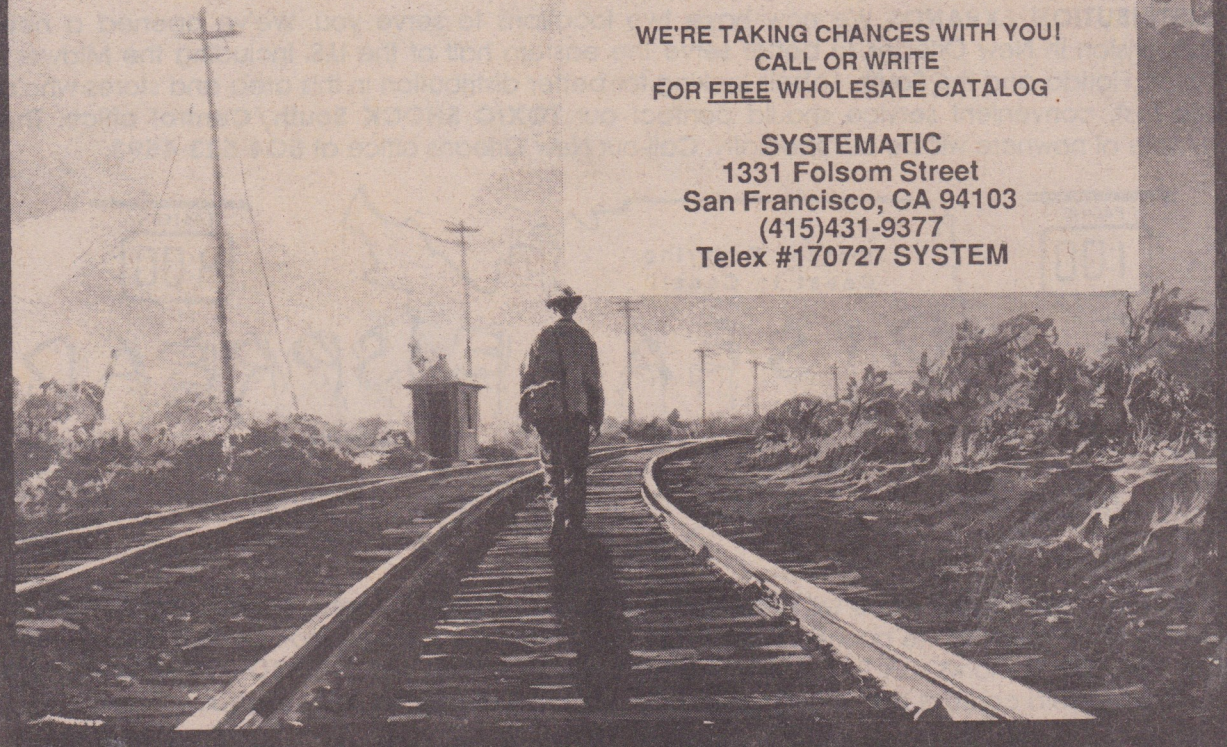
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